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SEPTEMBER, 1996

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AMERICAN SQUARE DANCE

THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 51, No 9
September 1996



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Editor's NOTEBOOK

by Jon Sanborn



Hey There - Let's Get Positive

We're all aware that there's been an over abundance of concern regarding the activity in recent months - folks worried about the future and about the direction the activity seems to be heading. If we're smart we'll start right now by *emphasizing the positive*.

It's one thing to be critical of the methods presently being applied to today's square dancing, it's quite another to cry gloom and doom about square dancing in general - so, what say we stop?

Think about it for a minute. Where in the world are you going to find a form of recreation with so much potential for fun, friendliness and good will? This is the dance used to bring communities closer together. This is the square dance that for over 400 years has served in good times and bad to soothe our nation's wounds, bring strangers together and teach us that no matter how serious the problems, so much can be solved by holding hands and dancing together.

Join us, won't you, in thinking, acting and talking **POSITIVE** about this great activity.

★ ★ ★ ★

Would you like to see square dancing on national TV? A weekly television show about square dancing will soon be proposed to The Nashville Network (TNN).

CALLERLAB member Chuck Veldhuizen video taped a pilot TV show in Nashville last April. The show, *American Danceland*, is directed by Jimmy Snow, son of country music legend Hank Snow, and features square dancing's spokesperson, Rebecca Holden. CALLERLAB members Jerry Junck, Tony Oxendine and Chuck Veldhuizen perform in the pilot show, along with many square dancers from the Nashville area.

Following production of the video, Rebecca's booking agency arranged for square dancing to be featured on TNN's *Prime Time County*. Rebecca, Chuck and a square of dancers were guests of Bob Eubanks on this popular TNN talk show. The show was broadcast on June 20, 1996.



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- SC 36 Now Is The Hour PH 3 + 1 by Lizuts
- SC 39 After The Ball PH 4 + 1 by Lizuts

PO Box 1448, San Luis Obispo, CA 93406 Tel: 805-543-2827

This was the first time TNN ever featured modern western square dancing on their network. A window of opportunity has been opened! The next step is up to us. TNN needs to know that we are out here.

If you would like to see more square dancing on TNN (it's positive), we must let them know by sending them thousands of cards, letters, or petitions asking for more square dancing. If every reader of American Squaredance magazine sent a postcard – that would be approximately 16,000 postcards!

Send your postcard to:

TNN
Attn: Ann Boatman
2806 Opryland Drive
Nashville TN 37214

In your postcard, simply state: "I would like to see more square dancing on TNN."

After sending your own card, please ask other to do the same. Thousands of cards, letters and signatures to TNN will demonstrate that square dancing has enough viewer interest for a weekly TV show. With help from all square dancers, TNN can be persuaded to make a decision favorable to square dancing.

Now that really is **POSITIVE**. ✓

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TAKE TIME

Take time to think. It is the source of power.
Take time to play. It is the secret of perpetual youth.
Take time to read. It is the foundation of wisdom.
Take time to pray. It is the greatest power on earth.
Take time to live and be loved. It is a God-given privilege.
Take time to laugh. It is the music of the soul.
Take time to give. It is too short a day to be selfish.
Take time to work. It is the price of success.

— *Linked Squares, June-Aug. 1995*

BY-LINE

Everybody's doing it. Doing what? Why, "The Macarena," of course! You can join them after studying Jim Cholmondeley's *The Country Line*.

New Dancers and Fun will tickle your funny bone as you read remarks by Don Niva, which were recorded by one of his students as he taught a class. W.I. Walsh says *Let's Change the Menu* to retain our dancers and recruit new ones. Bob Osgood shares how one club kept their group going in a clever "drawing of the straws" sort of way in *As I See It*. By the way, our thanks to Bob for this month's cover, which was originally featured on the September 1975 issue of *Sets in Order*. And if you enjoy *Just Fiddlin' Around*, you'll enjoy reading how things used to be from the fiddler's point of view.

Les Gotcher, one of square dancing's greats, passed away this past June. We pay tribute to him with an article by Larry Brockett and extend our condolences to the Gotcher family.

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Ask Dave

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A few excerpts of Connie's letter.

Dear Dave,

Is it possible for you to expand on some styling/teaching techniques, such as, "Why a smile is so important, especially when dancing with newcomers, new dancers, stressed out dancers—and why everyone becomes a better dancer when approached with a smiling face."

Connie Spencer
Sodus, N.Y.

Why, hardly no need to comment since we all know the answer because we always smile. Right? Think about it folks.

From the Internet

Dear Dave,

Why don't callers and club leaders teach proper etiquette to the new dancers as part of the class?

Too Embarrassed to Sign

Right on! The short answer, "Because there are no steadfast rules of etiquette with respect to square dancing. Nearly ten years ago I spoke with Stan Burdick about this unfortunate fact and he encouraged me to finish a book I had begun. Soon, that book **SQUAREDANCEMANSHIP** will be released and available. Its subject is square dance etiquette and general "I wish they had told me that" information. It is written for all dancers including new, single, and experienced. Look for it soon in the ASD bookstore. *Never miss the opportunity for a plug. Stan Burdick taught me that!*

At an "unnamed" dance I was directed to "square'em up for announcements." The club officer rambled on for 20 minutes while everyone fidgeted. Many eyed the lucky ones who had the sense to stay off the floor. As presumptuous as it may sound, I

hereby declare this practice not only wrong but silly as well. **BUT**, my declaration comes with a price. Everyone must be quiet, courteous and listen to the poor soul tasked with the announcement job. Fair enough? I didn't like standing in formation while in the service and I sure don't like it now!

Helpful "Gee I didn't know that" Hint:

I was recently enlightened about a cultural slur we as callers make, often innocently. We occasionally say "and the hairy legged ones are in the center," or something similar like "the hairy legged ones promenade." Seems there are more than a few cultures where shaving legs is **NOT** the norm for the ladies. Personally, I never gave it a thought, but it explains some of the looks that were sent my way. In this time of political correctness, we must consider our spoken words wisely. I remember using an old singer "Oscar Meyer Wiener" as a patter record. Without thinking, I said, "Ask your corner, don't you wish you had an Oscar Meyer Wiener?" I almost got thrown out!

Special request for callers:

To date, we've received ONE (1) reply to my challenge about developing choreography for the wheel chair **AND** stand up dancers that will allow simultaneous dancing. Come on, we can do better than this. Thanks to the one person, who else but Orlo Hoadley.

Dave answers all questions; ASK DAVE—
Dave Gipson, 3330 Oswego Ave., Fort
Wayne, IN 46805-2126; Ph: (219) 482-
2565; Fax: (219) 482-4281; or E-mail:
dgipson@mixi.net ✓

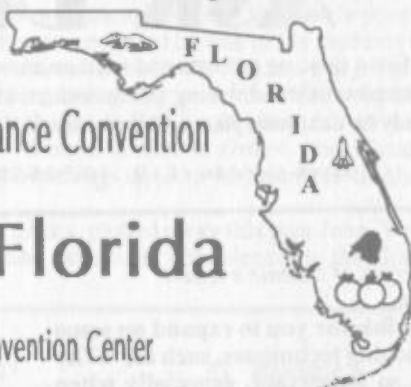
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Early sign-up is urged since these trains are always busy. AMTRAK reservations can be made up to 11 months in advance, and in most cases there is no penalty if reservations are canceled at least 24 hours in advance (48 hours for sleepers).

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Sprint to your nearest mailbox and send your 46th National Square Dance Convention regis-

tration form with a big "X" on the box that says *Sew & Save Book*. The cost is only \$3. You won't be disappointed! Don and Minerva Giles, Sewing Booklet Directors, advise this is just one of many helpful articles which will be included in the booklet.

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For more information, or to submit your ad (along with a check made payable to 46th National Square Dance Convention), write: Bruce & Colleen Morgan, Vice Chairman Program Book, 697 Shady Court, Altamonte Springs, FL 32701-2625; (407) 339-3121. ✓

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JUST FIDDLIN' AROUND

By JIM HOLDING
SAN BERNARDINO, CALIFORNIA



In the heart of the depression of the 1930s, we all tried to make a little money any way we could. I lived with my parents out in the Texas boondocks on a farm surrounded by woods and streams. It was common understanding in east Texas that if you couldn't ride a bull or play a fiddle by the time you were in your teens, you didn't amount to much.

I cut wood for my Uncle Jess to buy my first fiddle. I learned to play by listening to the other fiddlers. I couldn't practice around my family, especially my brother. He said when I pulled the fiddle bow across the strings it sounded like two cats fighting, so I went down the hill to the

wash bench under the trees to practice. Mosquitoes were thick there, and with one hand on the neck of the fiddle and the other on the bow, I didn't have a free hand to swat them. A few drops of kerosene smoothed on my face cured that.

I'd attend a lot of country dances, going mostly to watch and listen, memorizing the tunes I practiced later at home "for the mosquitoes." With no movies, radio or TV, dances were about the only entertainment we had.

Finally, I decided I was good enough to play for a dance. Along with Mutt Keay on the banjo and Leon Cato on guitar, we made up a band

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(SUG. RET. \$36.00)

and on a Saturday night in 1931, we set off to play our first "gig."

Square dancing was the style of the day, and farmers with big houses were in the "dance business." It was a way to make a little extra money. The owner—the house man—arranged for the band, invited everybody, and cleared two adjacent rooms. We had no amplification, of course, so the band and the caller stood in the archway between two rooms to make sure all the dancers could hear.

The house man collected the money, charging "a dime on the corner." Only the men paid—a dime for each set. In order to make any money, the house man had to be sure everybody got a chance to dance. He kept half of the take and the musicians got the other half. Of course, we three musicians had to split our half three ways. The square dance caller was usually paid by the house. Sometimes there were two callers so that if one got hoarse, the other could take over.

Musicians didn't have the luxury of replacements. There was no musicians union or ASCAP. We couldn't even take a short break because two "squares" of dancers were always on the sidelines, waiting for the others to finish. In order to give the dancers their money's

worth, he would just keep calling—there didn't seem to be an end to the set.

After we played for about two hours without a break, Leon Cato got mad and left. He said he wouldn't ruin his fingers by picking the guitar all night without a break.

That left Mutt Keay and myself. Now we could split the money two ways instead of three. The man who owned the house was collecting the money and dividing it up at the beginning of each set. When he came around to pay us, the guitar man was gone. "What happened?" he asked.

We told him that his fingers got sore and they wouldn't give him even a short intermission, so he got mad and left.

"That's too damn bad," he told us, "Now you two will have to play harder since you lost the guitar man. We have to make some money while the crowd is here."

On the next set, I broke an E string on my fiddle. I went into the kitchen and put on the spare that I always carried. When you tune up a musical instrument in a cold room and return to a warm room, you are out of tune. They always had a big fire going in the fireplace, so we re-tuned and kept right on playing, and the

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house man came over and said, "make that fiddle talk, boy!" Then he turned to the man with the banjo and said, "tromp on that thing!"

A little while later, I broke my last E string. I told the banjo man that I broke the fiddle string again—my last one.

He said, "I broke a string too and I don't have a spare with me."

I called the house man over and told him that I was playing on three strings instead of four.

He said, "That's all right. They will never know the difference. Just keep playing." Then he went to another room and came back with a tin cup and a quart fruit jar, and poured me a cup of what he said was his special liquor just for the band. I took a sip of that stuff and tears came to my eyes and my hair stood straight up on my head.

He was right, they didn't know the difference whether I was playing on four strings or three strings. They were drinking from the same fruit jar. This was the era of prohibition. They made "rot gut whiskey," also known as "white lightening."

There was a bootlegger who made all the country dances selling his brew for fifty cents a pint. The dance usually lasted until everybody

went broke. If you dance, you have plenty to pay the fiddler. And if you drink you have to pay the bootlegger. Most of them were broke by one o'clock in the morning.

When the dance was finally over, we counted our money and divided it. We had made almost three dollars a piece. We forgot about the depression until the money was spent.

The next week, we were invited back to the same house to play for their dance. They were a little too late; we had already agreed to play for another dance further down in the Red River Valley. They had asked us to play because they had a larger house and more people could dance at one time—and we could make more money.

My partner had an "ancient" Hudson automobile. He could only get seven miles to the gallon of gasoline on the muddy roads. Gasoline was about fifteen cents a gallon then.

When we arrived at the house where the dance was going to be, it started to pour down rain, with a little hail and wind mixed in.

There was a huge crowd waiting to dance. The caller was already there and so was the bootlegger. They were just waiting for the musicians to arrive.

There appeared to be too many people for the space available for dancing. Some of them

waited in the barn for their turn to dance. It was like a semi-barn dance.

In the meantime, the rain continued to fall outside. We were concerned that the creek would get out of the banks and we wouldn't be able to get home after the dance was over.

The host assured the musicians, if the creek got out of the banks and we couldn't cross the creek to get back home, we could stay all night with them. So don't worry—just keep playing.

This prompted a square dance song. It went something like this:

"Stay all night, stay a little longer, pull off your boots, throw'em in the corner. The Big Creek's up, you can't get over. Don't see why you don't stay a little longer."

If we weren't the composers of that song, it certainly was apropos at the time. Square dancing is just as popular and as much fun today, as it was in the 1930s. ✓



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LES GOTCHER AN OLD TIME CALLER

By Larry Brockett
Temecula, California



Due to a mix-up my article (below) did not get in the March issue. Les is no longer with us as he passed away June 4, 1996. It is a great loss as he was a legend far ahead of his time. He will be missed by all.

From time to time I see articles about well-known callers. I would like to write about the late Les Gotcher, who called his first dance when he was eleven years old. That was about 79 years ago. Les called in the '30s and '40s for movies and a lot of stars in Hollywood. In the '50s, '60s and '70s he traveled throughout the U.S.A. and called for hundreds of clubs. He also had a square and round dance magazine and owned his own record company. For a few years he recorded a workshop record and since he was known as "king of hash," he could take

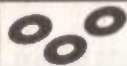
a Basic and use it a dozen different ways. He lost his wife and daughter in 1989.

Les was the one that started all four couples working at the same time, instead of #1 couple working with #2 then on to #3 and then to #4 while two couples were always standing. Many callers were jealous of Les as he could sight call for hours and always get the dancers back with their partners in sequence. As far as I know, Les was the first one to come up with a fool proof way to sight call. I am sure he could have told us why we have lost so many dancers in the last 20 years.

He was a pioneer in square dancing, but was able to change with the times. He has written several books about square dancing. I bought my first book directly from him in the '60s as I used to attend his workshop when he was in town. ✓



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THE COUNTRY LINE by jim and jean cholmondeley

MACARENA CRAZY

The Hottest Line Dance to hit since the Electric Slide comes to us from Spain—The Macarena. It has topped the Global Charts for several weeks this Summer. The song was composed in 1992 by Antonio Romero of the Los Del

Rio duo, Antonio Romero and Rafael Ruiz.

The song sold 700,000 singles in Germany, 400,000 in France, and all over Europe it has become the newest dance craze. It has made its way into sports where fans have stood in their seats at soccer games and football games. The German soccer team was surprised to see 25,000 fans dancing the Macarena in the streets in Frankfurt when they defeated the Czech Republic in June of this year. We know that in our travels and calling that it is a great "equalizer." We can get most everyone up to do the dance and if they don't get up they tap their feet or move to the music. If they don't we check their pulse. So here is the most common version of the dance to go with the hottest music to hit in a long time.

THE MACARENA

DESCRIPTION: Four Wall Line Dance

DIFFICULTY: Beginning

MUSIC: *Macarena*, RCA by
The Bayside Boys

BEATS/STEPS: 16/16

OUT, OUT, UP, UP

Beat 01: R arm straight out - in front of
you - PALM DOWN

Beat 02: L arm straight out - in front of
you - PALM DOWN

Beat 03: R arm straight out - in front of
you - PALM UP

Beat 04: L arm straight out - in front of
you - PALM UP

ARM, ARM, EAR, EAR

Beat 05: R hand touches the L arm - at the
ELBOW

Beat 06: L hand touches the R arm - at the
ELBOW

Beat 07: R hand behind R - EAR

Beat 08: L hand behind L - EAR

HIP, HIP, TUSH, TUSH

Beat 09: R hand on L - HIP

Beat 10: L hand on R - HIP

Beat 11: R hand on R - TUSH

Beat 12: L hand on L - TUSH

ROLL, ROLL, ROLL, CLAP & TURN LEFT

Beat 13: Roll your hip to the LEFT

Beat 14: Roll your hip to the RIGHT

Beat 15: Roll your hip to the LEFT

Beat 16: CLAP hands and turn 90 degrees
to the LEFT

REPEAT all 16 beats

Keep in mind that this is just one version
of the dance. Once you feel comfortable with
this version you can do other moves. ✓



HEMLINE



by Phyllis Mugrage

This month I thought I would do a short segment on belts. I frequently will make a matching belt when I make a skirt and blouse; it gives the appearance of a dress when everything matches.

My favorite belting material is called a ban-roll elastic, two inches wide. It is woven with a nylon thread through it and has rows of elastic. You are then stitching between the rows of elastic. I cut a piece to fit my waist size, then I cut a piece of fabric my waist size plus half as much more. The fabric is cut 6 1/2 inches wide. Using 1/4 inch seam allowance, I stitch the length of the fabric together, turn the tube right side out and press so that the seam is in the center of the tube. (You should have a tube that is approximately three inches wide.) Measure and mark the 1/2 and 1/4 lengths on both the elastic and the fabric to be stitched to it. At both ends of the elastic fold the raw edges over to make a clean edge and stitch at both ends. Match the 1/4 and 1/2 marks and pin both top and bottom together (fabric and elastic). With the elastic side up towards you, begin stitching at the top, stretching the elastic to fit the fabric where the

two pieces are pinned together; do both the top and bottom. After these are stitched together you can then run the stitching approximately 1/4 or 1/2 inch apart the length of the belting (stretching the elastic still).

I use western snaps as a closure on this type of belt, however, you can use a fancy belt closure if you wish, just adjust your elastic length to allow for the size of the closure. (If any of you readers wish a small sample of the elastic so that you will know what you are looking for, just send a self addressed, stamped envelope to my address below, and I will be happy to cut a piece and send it to you.)

Another belt I just made and really love has a front piece that looks like this.



I stitched a piece with elastic in it and used western snaps to close it on the side. Since my waist tends to roll belts of this type, I needed to use a stiffener to keep the front rigid. I know you can cut pieces from a plastic milk carton or similar plastic bottle to keep it rigid, but in warmer weather I tend to sweat under the plastic. In the belt I just did, I used the plastic canvas that crafters make so many things from, and found it works wonderfully—and breaths! If you cannot find plastic canvas to fit the width you need, you simply butt two pieces together and use a zigzag stitch on your machine to stitch it together. (I went one direction then turned and came back so that it stitched an "X" pattern.)

Until next month, Happy dancing and creative sewing!

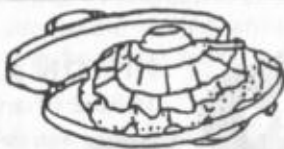
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BY BOB HOWELL

EASY LEVEL

From Stone Ridge, New York, Gerry Hardy taught a quick-teach routine at the pre-CDP session of CALLERLAB, which she had "researched" from Doris Gesumaria of Oakland, New Jersey. It is called the ...

COWBOY CHARLESTON

Formation: Solo. No partner necessary.

Music: *Down At The Twist And Shout*, Mary Chapin Carpenter, Columbia #38-73838

Routine:

Beats:	Movement:
Intro:	16 counts
1-8	Two Charleston Steps
9-10	Two points right with right toe
11-12	Back, side front
13-14	Two points left with left toe
15-16	Back, turn right $\frac{1}{4}$, stamp right foot
	Repeat from beginning.

Stew Shacklette, who hails from Brandenburg, Kentucky, taught a neat little set dance at the Bluegrass Dance Holiday, presented by The Kentucky Dance Foundation this past Memorial Day. It is called the ...

POLKA DOT

Formation: A Scottish set dance for five persons. One person stands at each place in the square, while one person stands in the center facing #1 position.

Music: Any 5x32 reel or jig.

Routine:

Counts:

1-8	Center person and the #1 and #3 do a hey for three
9-16	Continue, as the center person comes in to the center, where they began the dance, veer to face the #2 position
17-24	Begin a hey for three involving the two side persons (2 & 4), beginning with the left shoulder.
25-32	Continue the hey with 2 & 4, but end it facing #1
33-40	Balance right and left with #1 and turn $\frac{1}{2}$ so that the center person assumes a new position at the #1 spot, while the person who was in the #1 spot ends the turn in the center, facing the #2 position.

* * * *

"Life is a teacher that keeps giving you new problems before you have solved the old ones."

—Cues & Tips, Central Ohio, Oct. 1991

- 41-64 Repeat the balance and turn three more times, each of the dancers changing position in turn, and ending with the person who was in the #4 position now in the center facing the new person in the #1 position to begin the dance again.
Repeat the entire dance four more times until all dancers are in their original starting positions.

Stan Burdick of Silver Lake, New York, served with me on a panel on One Night Stands at the last CALLERLAB meeting. He presented several simple routines that could be used at a One Night Stand.

Subsequently, Nasser Shukayr of Shreveport, Louisiana, released a record of *Hernandos Hide-A-Way* on RMR 303 that I have been using with Stan's routine and the combination has been a real hit. Try it, you'll like ...

HERNANDOS HIDE-A-WAY

Join hands, circle left, walk around that ring
Reverse back, single file, lady in the lead, about a mile
Reverse again, right hand star, all move right
Reverse again, left hand star, move it round tonight
Girls turn around, swing your own, swing 'em up and down
Promenade, hang on tight, promenade around the town
A glass of wine, a fast embrace
It's called Hernandos Hide-A-Way

With the Olympics taking a great deal of our interests this past summer, here is a contra written by Glen Nickerson of Kent, Washington, back in the late '80s. He calls it the ...

OLYMPIC PROMENADE

Formation: Alternate duple. 1, 3, 5, etc., active and crossed over.

Music: 32 bar jig or reel

Routine:

- A1 With your corner turn left once and $\frac{1}{2}$
Ladies chain once and $\frac{1}{4}$ more
(Active gents and partner face down, Inactives face up)
- A2 Promenade as you face
Wheel around, promenade back
- B1 Men hook, weathervane & flair
(2 men hook left elbows, weathervane, at half-way point
ladies chain, ladies flair, right face turn and face the set.
Men continue the weathervane the remaining $\frac{1}{2}$ turn)
With your corner swing
- B2. All go forward and back
Right hand star ✓



CONTRA CORNERS

.....By Don Ward
Member of
American Callers Association
and CONTRALAB

D"ance All Night" and "Dance All Day Too!" These titles represent two excellent publications written by Tom Hinds. The phrase also describes the Eleventh Annual Contra Dance Weekend, enjoyed by thirty couples this past month in Southern California. Paul Moore, Glen Nickerson and Don Armstrong provided the calling.

Don Armstrong introduced a new publication, which should be of interest to callers conducting one night stands and CDP programs. "Don Armstrong's Old Favorites" is a collection of '50s and '60s singing calls. There is a companion cassette tape with the original music for these singing calls, some of which have been modified specifically for "open" dances. Write Don at Box 874, Canon City, CO 81215-0874.

Tom Hinds, who hails from Virginia, visited the west coast this past summer for the Solstice Festival, where he introduced several of his original dances that were to be included in his latest publication "Dance All Day Too." The booklet contains forty contra and "open" dance type squares. This is a companion to Tom's original "Dance All Night." Both of these publications make worthwhile additions to any contra caller's library and can be obtained directly from Tom at 190 Three Forks Lane, Fraber, VA 22938.

I guess I should headline this "Editorial," but it's really just an "Observation," or maybe a little of both.

One of the current topics of discussion on the square dance callers' Internet group is can (will) contra and/or CDP solve our declining square dance participation? These two elements do not address the contributing factors to the decline. People somehow think they are a magic pill just because they work, usually in their own environment.

The Community Dance Program is designed for those who are looking for recreational dancing where they can drop in when in the mood. It requires no long term commitment to lessons or regular attendance to maintain their skills.

"Club Contra" dances are patterned after square dances and draw 99 percent of their par-

ticipants from local square dancers. In so doing, they bring square dancing problems over into the contra hall, since contra is very seldom done as part of the square dance evening between tips, as rounds are. The best contra can do is add variety to the square dancers' club buffet. Squares, rounds and contra can make for a more interesting evening, but unfortunately, many Plus dancers (which most clubs now are) find the uncomplicated contra a let down from the ever changing sight called squares.

Common attitudes expressed on the Internet include blaming various "lists" of movements that dancers should know, callers/teachers who are responsible for our "poor" dancers and clubs that raid the beginners' class before they are ready for club level dancing. All of these perceptions are valid to the extent that they point toward effect, not the cause.

What is the cause? I believe the biggest deterrent to rebuilding our activity is the entry level program. It does not allow for the recreational dancer. Our focus is on reproducing Plus dancers or nothing. What we're getting into in many instances is nothing. What's wrong with concentrating first on an entry level program that fits the lifestyle dictates of today's 25-49 year old couples? Surveys have indicated that they have an average of 1.2 hours of free time for recreation on any given day. This in itself eliminates our typical two and a half to three hour beginners class each week. Can we shrink it down to an hour a week? Some country western leaders conduct their classes in this manner and they are attracting the age group we used to have. Let's hear from you on this subject.

If you're wondering what this had to do with contra dancing, it has everything. Unlike the traditional/open dances, "Club Contra" draws its dancers from the local square dance community, and if this community fails, so does contra as we know it.

As a reminder, only your input can sustain the scope and interesting content of Contra Corners, so I'm looking forward to hearing from you...Don Ward, 9989 Maude Ave., Sunland, CA 91040; E-Mail: dward@loop.com ✓



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(from waves only)
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Partner Tag

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Peel The Top

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Relay The Deucey

Remake The Thar

Single Circle To A Wave

Spin Chain The Gears

Spin Chain And

Exchange The Gears

Teacup Chain

Track II

Trade The Wave

Triple Scoot

©ASD Not a Callerlab program - ASD Pulse Poll
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activity.

None
This
Month



LOST SQUARES

In 1968 CALLERLAB introduced a procedure for LOST SQUARES. It was approved with some small changes in 1987 and reads as follows:

The following method of returning to dancing once a square has broken down, shall be a uniform method to be taught to all dancers for class programs through all approved CALLERLAB dance programs:

DANCERS' RESPONSIBILITY:

1. Return to home position as soon as possible.
2. The head ladies will take their corner's hand and head couples will back out to form lines at the sides of the square.
3. On the caller's command, "EVERYBODY go forward and back," they enter into the dance pattern.

CALLERS' RESPONSIBILITY:

1. Recognize that a number of sets have broken down and have formed lines at the sides of the hall.
2. Place the dancing squares into lines so that they are in a normal boy/girl arrangement.
3. Give the command "EVERYBODY go forward and back" in a bold voice, which is the command for the broken squares to enter into the dance pattern.

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Creative Choreography

by Lee & Steve Kopman

It's time to look at $\frac{1}{2}$ tag from a position we don't usually call it from. We find it interesting how well dancers can do a $\frac{1}{2}$ tag the line from a two face line, and how badly they react to a $\frac{1}{2}$ tag from lines facing out. Give this a try. It's easy to do once the dancers practice facing down the line to start the call.

1. HEADS STAR THRU
DOUBLE PASS THRU
PEEL OFF
PASS THRU
 $\frac{1}{2}$ TAG
SCOOT BACK
EXPLODE
SLIDE THRU
LEFT ALLEMANDE
2. HEADS 1P2P
PASS THRU
 $\frac{1}{2}$ TAG
CENTERS TRADE
CENTERS RUN
 $\frac{1}{2}$ TAG
CENTERS TRADE
CAST OFF $\frac{3}{4}$
CENTERS TRADE
SWING THRU
RIGHT & LEFT GRAND
3. SIDES PASS THE OCEAN
EXTEND
EXPLODE THE WAVE
 $\frac{1}{2}$ TAG
SWING THRU
GIRLS RUN
TOUCH $\frac{1}{4}$
TRIPLE SCOOT
CIRCULATE
BOYS RUN
SWING THRU
RIGHT & LEFT GRAND
4. SIDES PASS THRU
SEPARATE AROUND ONE TO A
LINE
PASS THRU
 $\frac{1}{2}$ TAG
RECYCLE
PASS THE OCEAN
GIRLS TRADE
LINEAR CYCLE
LEFT ALLEMANDE
YOU'RE HOME
5. HEADS STAR THRU & SPREAD
PASS THRU
 $\frac{1}{2}$ TAG
SWING THRU
SPIN THE TOP
EXPLODE
LEFT ALLEMANDE
6. SIDES TOUCH $\frac{1}{4}$
& WALK & DODGE
HEADS ROLL AWAY
SQUARE THRU 2
 $\frac{1}{2}$ TAG
FAN THE TOP
RECYCLE
PASS THE OCEAN
SWING THRU
RIGHT & LEFT GRAND

7. HEADS LEAD RIGHT
VEER LEFT
½ TAG
GIRLS RUN
PASS THRU
½ TAG
SPLIT CIRCULATE
BOYS TRADE
RIGHT & LEFT GRAND

8. SIDES PASS THE OCEAN
HEADS ROLL AWAY
EXTEND
EXPLODE THE WAVE
½ TAG
FAN THE TOP
GRAND SWING THRU
BOYS RUN
TRIPLE TRADE
WHEEL & DEAL
SQUARE THRU 4
TRADE BY
LEFT ALLEMANDE

9. HEADS PASS THE OCEAN
PING PONG CIRCULATE
EXTEND
GIRLS RUN
BEND THE LINE
BOX THE GNAT
SQUARE THRU 3
½ TAG
SPLIT CIRCULATE
EXPLODE
SLIDE THRU
CENTERS ROLL
YOU'RE HOME



10. SIDES STAR THRU
DOUBLE PASS THRU
PEEL OFF
PASS THRU
½ TAG
ACEY DEUCEY
SPIN THE TOP
GRAND SWING THRU
BOYS RUN
½ TAG
CIRCULATE
BOYS RUN
SWING THRU
RIGHT & LEFT GRAND

11. HEADS RIGHT & LEFT THRU
& LEAD LEFT
VEER RIGHT
BOYS TRADE
BEND THE LINE
PASS THRU
½ TAG
SWING THRU
GIRLS RUN
SQUARE THRU 3
1/4 IN
RIGHT & LEFT GRAND

12. SIDES PASS THRU
SEPARATE AROUND ONE TO A
LINE
PASS THRU
½ TAG
CAST OFF ¾
BOYS RUN
PASS THRU
WHEEL & DEAL
CENTERS SWING THRU
ENDS ROLL AWAY
DOUBLE PASS THRU
LEADS TRADE
SQUARE THRU
BUT ON THE 3RD HAND
RIGHT & LEFT GRAND

13. HEADS SQUARE THRU 3
SEPARATE AROUND ONE TO A
LINE
PASS THRU
½ TAG
CIRCULATE
LINEAR CYCLE
BOX THE GNAT
SQUARE THRU 4
RIGHT & LEFT GRAND
YOU'RE HOME

14. SIDES PASS THE OCEAN
EXTEND
EXPLODE THE WAVE
½ TAG
SPLIT CIRCULATE 1 ½
DIAMOND CIRCULATE
FLIP THE DIAMOND
BOYS TRADE
PASS THE OCEAN
RECYCLE
PASS THRU
RIGHT & LEFT GRAND

15. SIDES LEAD RIGHT
PASS THE OCEAN
GIRLS RUN
½ TAG
PARTNER TAG
½ TAG
SWING THRU
CAST OFF ¾
LEFT SWING THRU
SCOOT BACK
EXPLODE
RIGHT & LEFT THRU
TOUCH ¼
GIRLS RUN
RIGHT & LEFT GRAND

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THE KOREO KORNER.by Steve

This month I am writing Advanced Choreography. Let's continue the idea of ½ tag in the previous article and have some fun. If you have never called AS COUPLES ½ TAG, you must give it a try. The dancers will enjoy this.

HEADS PASS THRU
SEPARATE AROUND ONE TO A
LINE
TOUCH ¼
CHECKMATE
COUPLES HINGE
AS COUPLES, GIRLS RUN
AS COUPLES, ½ TAG
THEN:

1. ½ Tag

Girls Trade
Explode
Square Thru
but on the 4th hand
Left Allemande

2. Turn and Deal

Star Thru
Ferris Wheel
Centers Pass Thru
Left Allemande

3. Trade Circulate

Ferris Wheel; Roll
½ Tag
Boys Trade
Square Thru Two
Right and Left Grand

4. Boys Trade

Pass the Ocean
Scatter Scoot
Explode; Slide Thru
Left Allemande

5. Turn and Deal

Pass and Roll
Hinge
Extend
Right and Left Grand

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Tom Miller



Kip Garvey

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STRAIGHT TALK

NOTES FROM THE NATIONAL

by Dot Loewenstein
Elmwood Park, New Jersey

"There were no partners for the single women."

How many times have I heard that complaint? How many single women have made an effort to solve their problem? There are two solutions that come to my mind at once:

(1) Check the program book for a FEMALE CALLER; go to that hall, and ask to dance with HER partner.

(2) Learn the "other" part—you'll always have a partner, and then be in demand!

"There was no line dancing except for youth."

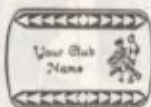
Wrong: Did they look at the program book? I was scheduled in the Riverwalk to teach Lines for an HOUR on both Tuesday and Friday; others followed me for an additional HOUR both days. I also provided (thanks to John and Nell Mennerick) handouts to those attending my sessions.

By the way, there have been times when I attended a (local) dance without my husband. Since I'm acquainted with many of the dancers personally, all it took was a little bit of effort for me to get partners. I approached those WOMEN whom I felt would not mind, and asked if each would be able to spare their partner ONE TIP. This way, I was assured of dancing at least half the evening if I was able to convince three women to share their partners. If they did not want to share, no harm was done. The trick is to ask the WOMAN, not the man.

One night, after I'd lined up three partners, a single man approached me and took my remaining tips for the evening! LADIES: YOU CAN'T SIT ON THE SIDELINES AND WAIT FOR SOMETHING TO HAPPEN—you have to be firmly, but kindly, aggressive and make something happen! ✓

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A nice basic P-4+2 (triple traveler & open break ending) slow two step to pretty music.

I FEEL PRETTY SPEC PRESS

Choreography by Tommy Patterson
A quite different P-4+2 (hinge ending & Viennese swing undefined) waltz with catchy, lilting music.

WATCH OVER ME FOXTROT SPEC PRESS

Choreography by Bill & Carol Goss
A nice P-4+1, 3 part Foxtrot with good music (flip of "Cuban Tango").

CUBAN TANGO SPEC PRESS

Choreography by Bill & Carol Goss
A good fun to do challenging P-6 tango with good music (taught at round table).

DON'T LET ME TOUCH YOU COLL 13-33370

Choreography by Carolyn & Larry Small
A nice controlled rumba to a good Marty Robbins vocal (taught at the national).

DARLENE'S BOOGIE TNT 206

Choreography by Tim & Darlene Pilachowski
Good peppy music with a comfortable P-3+1 (link rock) jive routine (taught at the national).

WHO NEEDS YOU SPEC PRESS

Choreography by Al & Jane Krol
A comfortable three part P-6 Foxtrot to a nice vocal.

CATCH A MOON BEAM SPEC PRESS (Flip of the above)

Choreography by Russ & Barbara Casey
A P-6 waltz to pretty music (Noelle-flip of above).

RUMBA ASSISI SPEC PRESS

Choreography by Jerry & Diana Broadwater

A comfortable P-5+1 (curl) rumba to nice music.

MORE FOXTROT ROPER 291

Choreography by Gene & Lois Noble
A flowing P-4+2 Foxtrot with a different American Foxtrot part B to good music.

NOTHIN' LEFT BEHIND US CAPITOL S7-18479

Choreography by Misty & John Hannah
A P-4+1 (dble Cubans) cha cha to a Richard Marx vocal (taught at the national).

THROUGH THE EYES OF LOVE FLASHBACK AFS-9126 (Ice Castles)

Choreography by Anne & Earl Helm
A P-3+2 slow two step/P-3+1 Foxtrot with a pretty Melissa Manchester vocal at regular speed (sug. speed 50).

HEAVEN IN MY WOMAN'S EYES MCA S7-55155

Choreography by Greg & Flo Krzyzak
A P-2+1 two step to a Tracy Byrd vocal.

BABY LOVE COLL 427

Choreography by Mike Seurer
A P-2+1 (strolling vine) two step to a vocal by The Supremes.

SH-BOOM JIVE COLL 4234

Choreography by Elvira & Ed Glenn
A nice 4 part P-3 combination jive & Foxtrot to a good Crew Cuts vocal (taught at the national).

STEP BY STEP COLL 1122

Choreography by Rich & Sherry Little
A P-2+1 (fishtail) two step to a vocal by Crests (taught at the national).

MR. LUCKY COLL DPE1-1091

Choreography by Hope & John Anderberg
Pretty Henry Mancini music with a P-4+2 (dble rev, lilt) Foxtrot (taught at the national)

CHERIE**COLL 421 or MORTWON Y421F****Choreography by Ralph & Joan Collipi**A P-4+2 rumba to a Stevie Wonder vocal
(taught at the national).**LIKE AN ANGEL****COLL 3819****Choreography by Merle & Gerry Cramlet**Quite a different P-4+1 Foxtrot/two step to a
good Matt Monroe vocal of "My Kind of
Girl."**WHEELS****COLL 3819****Choreography by Phil Folwell & Marcia
Butcher**Good music with a P-4+1 (open hip twist)
cha cha.**THE WANDERER****COLL 2101****Choreography by Craig Pierson & Laurel
Hanson**A P-4 +2 (stop & go, whip trn) a little
different jive to a good Dion vocal.**I'M A FOOL FOR YOU****ARISTA 12879-7****Choreography by Tony Speranzo & Laura
Mitchell**A basic P-2 +1 (fishtail) two step to Alan
Jackson vocal of "Tall, Tall Trees."**POOR LITTLE FOOL****COLL 6022 or SILVER SPOTLIGHT X-
073****Choreography by Bill & Betty Lincoln**

A P-2 two step to a good Ricky Nelson vocal.

**SEND ME THE PILLOW THAT YOU
DREAM ON****COLL 4029****Choreography by Ted & Luella Floden**A good P3+2 Foxtrot to a good Johnny
Tillotson vocal.**SAY I****RCA 64543-7****Choreography by David Lovell**An interesting 4 part P-2 two step to a lively
Alabama vocal.**HEARTBREAK HOTEL****RCA 447-0605****Choreography by Jim & Adele Chico**A nice P-3+2 (link rock, chicken walk) jive to
a good Elvis vocal.**SPECIAL EDITION****MCA 60028****Choreography by Joan & Eddie Krupinski**A very easy P-3 two step/jive vocal by The
Ink Spots.**MACK THE KNIFE****ATLANTIC OS 13056****Choreography by Mike Seurer**A P-2 + 2 (strolling vine, whaletail) to a great
Bobby Darin vocal.**STRUTTIN' WITH MARIA****AM 8501****Choreography by Ed & Carolyn Raybuck**

A P-4 samba to good music by Herb Alpert.

WALTZ TODAY**COLL 13-33081****Choreography by Chuck & Darlyne
McDowell**An easy going P-2 waltz to a good New
Cristie Minstrals vocal.**BELCO RECORDS****PO BOX 1835, CLACKAMAS, OR 97015****1-800-851-6203****Round Dance Records****New Releases:****B370-A****Night Train****by Richard & JoAnn Lawson****B370-B****Sweet Potato****by Ed Campbell****Available again • Check with your dealer**

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LOST & FOUND ARISTA 12440-7

Choreography by Lyn & Bob Kenney
A standard 4 part P-3+2 (alemana, time step)
rumba to a Brooks & Dunn vocal.

BOBBIE'S BOOGIE ARISTA 12440-7

Choreography by Larry & Aleta Dunn
A good P-2 two step to a popular "Boot
Scootin' Boogie" by Brooks & Dunn.

DADDY'S LITTLE GIRL COLL 6077

Choreography by Diane & Vinny Celeste
A nice P-5 waltz to a good Al Martino vocal.

CORNELL CRAWFORD RCA 62053-7

**Choreography by Barbara & Larry
Schaumburg**
A long sequence P-2+ fishtail two step to a
good K.T. Oslin vocal.

DARK MOON AMERICAN PIE 9131

**Choreography by Annette & Frank
Woodruff**
A comfortable P-4+1 (stop & go hockey
stick) two step/jive/cha cha to a Bonnie
Guitar vocal.

WHEN WILL I HOLD YOU ARISTA 9124

**Choreography by Sue Powell & Loren
Brosie**
A P-2 +2 waltz to a Barry Manilow vocal
"Weekend in New England."

WALKING IN THE RAIN COLL 13-33190

Choreography by Bill & Martha Buck
A nice P-4+2 (natural weave, hover cross)
Foxtrot & jive to a good Johnnie Ray vocal.

TOO MUCH COLL 4507 or RCA URC-1081

**Choreography by Brigit & Richard
Maguire**
A three part P-4+2 jive to a vocal by Elvis.

TRUE BOLERO MCA 54975

Choreography by Ronnie & Bonnie Bond
A P-5 bolero to "I Should Have Been True"
by The Mavericks.

Another big thank you to
Reeves Records for providing
records for this review. ✓



BILL & BOBBIE DAVIS

More often than we would like, the some times frantic search for topics to meet a writing deadline traps us in the pitfall of writing negative responses to someone's spoken or written ideas. However, there are many things with which we agree.

We agree that square dancing can and should be suitable for anyone. However, since this dance form is really a team sport, it is important to join a compatible team. Those who want to dance only once a month shouldn't expect much interaction with dancers who want to dance twice a week. The once-a-monthers should find others who are also happy with dancing infrequently and a caller who has one night a month available. There are plenty of those.

Of course, anyone who has tried square dancing and found themselves the slowest learner in the group, has probably been frustrated a lot. It is the same with us when we play golf. We don't have much time for golf now that we are retired. However, if we want to play once a quarter, we can do that and accept a 20 handicap. There are even friends with a 3 handicap who would play with us. It would probably not become the basis for regular interaction, however. And thus it is in square dancing also.

We also agree that it is better for dancers to work at becoming good at a given level before going on to the next. In our area most of the dancers are Plus level; but, becoming Advanced dancers has a strong attraction for many novice or weak Plus dancers. For some reason spending the time to become very good at Plus doesn't hold much appeal. Plus APD is very hard to promote.

Club-level Plus dancers typically do not do well at occasional open hard Plus or hot hash dances. Normally, the dancers who have the most fun at hard Plus dances are good Advanced and Challenge dancers. Not all Advanced and Challenge dancers fit that bill. However, be-

cause those who are good can do Plus APD, many people seem to think that workshoping at Advanced will make them good Plus dancers, "Tain't necessarily so."

Dancers who are good at the Advanced and Challenge levels were most likely also good at the Plus level. Taking an Advanced class or workshop will probably not be sufficient to make a strong dancer out of a weak one. Unfortunately, in many areas of the U.S., the only way to gain significant floor time at APD is at an Advanced class. And there's the rub.

For over forty years, calling square dances was one of Bill's most favorite activities. We know many other callers who really like their job. It is harder for some than for others. Some are blessed with a great memory. Some have a natural vocal style and good voice. Some have an entertainer's personality. Some find a niche where they can be a specialist—teaching certain levels, one-night stands, working with school children.

The thing that dancers expect from all callers over the long run, is that the caller be in control of what s/he is doing. Callers who are ill at ease, not in charge, or otherwise frustrated calling square dances have a tough time. In spite of this, many continue. If the frustration, hard work and extra time required seem like more trouble than they are worth, stop. Dancing is a lot of fun.

We agree that square dancing is not going to return to where it was 25 years ago. The idea that reverting to a '70s format would solve all our problems and bring in lots of new people is just not realistic. Our problems are not due to CALLERLAB, callers writing new calls, dancers wanting to try new things, or callers finding it easier to put together an interesting dance with Plus calls rather than creating clever sequences with Mainstream calls. Times are changing. That is a problem only for dinosaurs. ✓



Elmer Sheffield Jr.



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Dancing Contra this month features a dance by Tom Hinds from his book "Dance All Night," Volume 2. "The Carousel" can be used with any group of square dancers.

Formation; Alternate-duple. Beginning with all the men in a line on the caller's right and their partner across from them in the opposite line, the 1st, 3rd, 5th (every other) couples cross over (partner trade). Everyone is looking across at their partner with lines alternating gender along the line.

Music intro; Give the call for the first movement of A1

A1; LONG LINES GO FORWARD & BACK(8)

Dancers join hands the length of the line and take 3 steps forward, touch on the 4th count and take four steps back to place.

TWO LADIES TURN BY LEFT ONCE & HALF (8)

All ladies look to the right of their partner; this is the person you will turn by the left forearm or pigeon wing. End the turn facing your partner. You will be in a line of 4 across the set, ladies facing out, men facing in. The two ladies are back to back in the center.

A2; HEY FOR 4, (16) (end in this starting position)

The "Hey" is essentially a weave the line (like in ring). Start by passing your partner by the right shoulder, walk straight ahead; ladies are now facing no one, so make a left face turn to face back across the set. In the meantime, the two men pass left shoulders in the center of the set. Everyone now walks forward, passing right shoulders with their opposite, continue

Dancing Contra

with Don Ward



walking forward. Men are now facing out and make a left face turn to face in. Ladies continue forward, passing left shoulder with each other in the center. Continue until you are back to your starting position.

B1; PARTNER 2 HAND BALANCE & SWING* (bal 4, swing 12, or bal 8, swing 8)

How you do the balance and swing is up to individual preference. Most square dancers do not like long swings and use an 8 count double and 8 count swing. *End facing across the set.

B2; CIRCLE LEFT WITH COUPLE ACROSS 3/4 (8)

The 3/4 circle will place the man's partner on his right with one couple facing up the set, the other down the set.

LEFT HAND LADY SWING (8) End facing across the set

This completes one sequence through the dance and everyone has moved one position along the line.

Music: For a change of pace novelty dance I like "Coney Island Washboard Gal," ESP 503. Traditional contra dancers will enjoy one of the new Lloyd Shaw releases, #E57 "Frenchies Reel." ✓



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People / Events

IN THE NEWS

If you have square dance news you would like to share with ASD readers, please send it to us, along with your name, address and phone number (type written, if possible, but not necessary) to ASD Magazine, 661 Middlefield Rd., Salinas, CA 93906-1004, or FAX it to us at (408)443-6402. We'll do our best to include it in a future issue.

SQUARE & ROUND DANCING —ALL AT ONCE! Pennsylvania

Three couples from Buffalo, New York, Dorie and Ray Czechowski, Diane and Bernie Bilewski and Marsha and Bill Berst, traveled to New Castle, Pa., for the weekend of June 8 and 9, 1996. The purpose of this trip was to visit and square dance with our host friends, Barbara and Denne Richards, at their home club, The Castle Paws & Taws. This dance was held at the beautiful Cascade Park Dance Pavilion in New Castle, Pa. The caller was Dan Prosser and the cuer was his wife Linda Prosser. The pavilion was decorated very festively and the food there was eye appealing, mouth watering and plentiful. The club members really put a lot of effort into this dance.

The high point of this dance was when the caller and the cuer called and cued *at the same time!* Dan called to the square dancers who danced toward the center of the large dance floor, while Linda cued to the round dancers who danced in the outer circle. They both worked to the same record. This was the first time we had ever heard of this being done (and it was done so well).

Many thanks from your friends in Buffalo, N.Y., to caller and cuer Dan and Linda Prosser from Harrisburg, Pa., and to our host friends from New Castle, Pa.

Dorie and Ray Czechowski, Hick Dinkles, TU-BI-TU Round Dance Club, Larry Dunns Village Sqs. and Mike Harris, Harris Sqs.

AND THE WINNER IS... Ohio

I am pleased to announce the results of our WANNABE A CALLER QUEST for the

Cleveland Federation of Square and Round Dance clubs.

The grand prize winner was: Janet Brazil of Burton, Ohio.

Ms. Burton received a check for \$150 towards a caller school of her choice plus a coupon for \$50 off of her choice of three caller schools. She also received her choice of records, courtesy of Tom Manning, a one year new or renewal subscription to the *American Squaredance Magazine*, one year's paid membership in the Cleveland Area Caller's Association, a subscription to *Mikeside Management*, courtesy of Stan Burdick and a subscription to *Mechanics of Choreography*, courtesy of Wayne Morvent.

Runner-ups were: Frank Hastings of Medina, Mark Moorhead of Middleburgh Heights, "Skip" Reuschman of Mogadore and Ethel Witter of West Salem, Ohio. Each of the runner-ups received a one year subscription or renewal to the *American Squaredance Magazine*, along with some records, courtesy of Wayne Morvent and others.

Allemande Al, Brunswick, Ohio

PENNIES MAKE A DIFFERENCE North Carolina

Tar heel square and round dancers are proving that pennies can make a difference in their 1996 fund-raising for hospices throughout the state. Since the campaign was launched in February, thousands of pennies have been donated by members of the approximately 120 clubs in the State. Before the campaign ended in August, dancers were urged to "empty your pockets, piggy banks and cookie jars" containing pennies. The copper coins will be deposited in a huge Coke bottle (or bottles if necessary), and any dancer who contributes \$1 to a hospice will be allowed to guess the number of pennies in the bottle(s). The individual whose guess is closest to the actual number of pennies collected will be presented with a painting of a North Carolina lighthouse by artist Flora Harris, a member of the Chair City Squares in Thomasville. This presentation will be made at the quarterly dance of the Folk, Round and Square Dance Federation of North Carolina in November at Wrightsville Beach.

Tickets are also being sold for a chance to win an antique reproduction of a golfer's clock donated by Morbier Clock Co. This clock will be presented to the holder of the



Callers Bob Harrelson (L) and Paul Kubler (R) rejoice over the number of pennies collected by members of the Single Squares, a Greensboro, N.C., club, to support North Carolina Hospices. Harrelson and his wife Mo are chairpersons of the hospice fund-raising drive in the Tar Heel State, and Kubler is caller for the Single Squares, which recently held its 11th anniversary dance. The "Coppers for Hospice" drive ended in mid-August. *Photo by Al Stewart*

winning ticket at the November Federation dance. In addition to collecting pennies, Tar Heel dancers are selling raffle tickets for \$1 each to support more than 20 hospices throughout the state. Holders of winning tickets will receive cash prizes at dances held in eight North Carolina cities on September 21 and 28. State chairman of the hospice fund-raising campaign are Bob and Mo Harrelson of Greensboro, whose goal is to exceed the \$30,000 raised by the state's dancers in 1995.

The idea of "Copper for Hospice" is the brainchild of Wayne Bowman, an active square dancer from Charlotte. This is the seventh year North Carolina dancers have raised funds to support the State's hospices; however, it is the first year that pennies have been collected for this purpose. A final report on the 1996 fund-raising campaign will be made by Harrelson at the November dance.

Al Stewart, Greensboro, North Carolina

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49th NATIONAL SQUARE DANCE CONVENTION "CRUISE NEWS" Washington

On April 13, 1996, the Washington Area Square Dancers Association (WASCA) and the 49th National Square Dance Committee participated in the annual International Cherry Blossom Parade in Washington, D.C. The parade proceeded along Constitution Avenue which drew thousands of spectators. The dancers performed atop the square dance float for two and a half minutes on live television. The dancers performed with distinction and received many compliments on appearance and performance. The live coverage provided a promotional venue for square dancing both locally and internationally (seen in Russia?).

As a result of the Cherry Blossom Parade, WASCA and the 49th National Square Dance Committee and all the area dance federations were invited to participate in the 4th of July 220th Anniversary of the Philadelphia Independence Day Parade. A local caller, Bruce Mitchell, using a portable generator to power his sound equipment, stood atop the float and called for the dancers.

As the parade paused along the route, Bruce would call until the parade proceeded. There were dancers of all ages participating, including a square of youth at the front of the group. The float displayed a list of all the states which have passed resolutions making square dancing their official state folk dance.

A big thank you goes out to Hoyt and Becky Stewart who organized this event to promote square dancing. Bus transportation was made available to Philadelphia by the parade sponsors for dancers from the Virginia area with a stop in Maryland to pick up dancers.

A great time was had by all and the dancers are looking forward to the next big parade event.

Dave and Betty Peake, 49th NSDC Publicity Chairman

N.E.O.S.D.A. TO CELEBRATE 50th ANNIVERSARY Oklahoma

The Northeast Oklahoma Square Dance Association will be celebrating its 50th anniversary on April 5, 1997. N.E.O.S.D.A. started with 18 member clubs and currently



Pictured at
Left: Ron
and Betty
Taylor,
District
President
1996-97

has 72. Of the original 18 clubs, "Boot and Slipper" and "Do-Si-Do of Tulsa" are still active. Current clubs list 58 Mainstream, six Plus and two "A" clubs. The others are closed.

One of the first major projects undertaken by N.E.O.S.D.A. was a festival, held at the YWCA on April 19, 1948. The festival planning committee decided to invite "Pappy" Shaw and his group of dancers to appear at the festival to help promote square dancing and to help raise money to support the district.

Today N.E.O.S.D.A. mails 2,800 monthly newsletters to district dancers free of charge. Additionally, the district sponsors three open dances each year. The biggest is the annual festival held at the Tulsa Convention Center on the first weekend in April. This is still the "largest one day festival in the world" with more than 3,000 in attendance. The Green Country Jamboree is held in October at the Muskogee Convention Center, and the Bartlesville Jamboree is held in May at the Dewey Fair Grounds.

Throughout the year N.E.O.S.D.A. uses its publicity committee to promote square dancing as a viable, wholesome activity by working with children in the school system's physical education program and park and recreation centers. The publicity committee obtains volunteer dancers from member clubs to dance at business conventions, reunions and other civic activities as a way of promoting square dancing in the district.

Each August, N.E.O.S.D.A. supports the Tulsa Area Callers and Teachers Associa-

tion (T.A.C.T.) with a grant, which helps bring the best caller instructors in the world to work with our callers. All callers for N.E.O.S.D.A. member clubs (whether T.A.C.T. members or not) are invited to attend these seminars.

From its inception, N.E.O.S.D.A. has promoted square dancing with an eye to the future. Decisions are based on what is good for square dancing. The association is run by member clubs through an elected board and general membership meetings. Ideas presented at these meetings, the willingness to work in harmony and a continuing effort to promote square dancing, will allow the Northeast Square Dance Association to celebrate its 100th anniversary in the year 2047.

Bob and Lisa Rollins, Broken Arrow, Oklahoma

THE BARN DANCE *Michigan*

Let's go to THE BARN DANCE. Yes—western style squares, rounds and a line dance or two. Paul and Ellen (more often called "Charlie") Williams of Engadine, Mich., have converted a large dairy barn built in 1952 into a dance hall. Two dances are planned for the summer. June is Mainstream time and July is the Plus dance. The July event began with RVs arriving Saturday (parking is no problem here). There was a short session of dancing that evening, then the group enjoyed playing "dirt" and several other games. Janet O'Dell began the Sunday afternoon program with half an hour of rounds. She and Paul and the guest callers and cuers alternated at the mike until five o'clock. The hay mow (dance floor) was quickly transformed into a dining area. Former guests knew just how to arrange the tables and chairs. Guest callers and cuers were Bill Towner (West Branch), Stanley and Judy Taylore (Neguanee) and Max Cumberworth (Ithaca). Retired callers Steve Baltic (Escanaba) was present.

Many drove at least 100 miles one way for this dance. The couple traveling the least miles was from Florida who was at the nearby Hiawatha club for the summer. The couple from the farthest away was from Pennsylvania. They heard of the dance and included it in their schedule while touring the Upper Peninsula of Michigan. The Wheel & Deal apparel shop was present in June while the Cocklebur dispensed fans in July.

Fifty-four couples enjoyed the Sunday dance July 21.

An unusual sight was enjoyed by those who took a short walk to see the osprey nest atop the electric pole. The electric company considered this unusual enough that they set a pole close by and transferred the wires to it to protect the osprey from possible injury.

Monday morning found the RV guests saying thank you for a delightful weekend to their gracious hosts.

If this sounds like fun, contact the Williamses by calling (906) 477-6288, or write them at Rt. 1 Box 92, Engadine, MI 49827.

It's a great excuse to see the many interesting spots in Upper Michigan.

Ruby and Dale Cumberworth, Perrinton, Michigan

LLOYD LOCKERMAN *Pennsylvania*

Lloyd Lockerman of Pittsburgh, Pa., passed away July 28, 1996, as a result of lung cancer. He and his wife, Eileen (who passed away in 1993), had been well-known round dance cuers and instructors. They were members of the Pittsburgh Area Round Dance



Lloyd and Eileen Lockerman, authored *Round Dance Manual for Beginners*, a book of general definitions, as well as positions and basics for two-step, waltz, cha-cha and tangos.

Teachers' Association, ROUNDALAB and U.R.D.C. They were the first presidents of the Pittsburgh Square Dance Federation when it was established 28 years ago.

Since the early '70s, the Lockermans had cued for the Butler Keystone Squares, North Hill Squares, and more recently, the Y-Knots Square Dance Club. In addition, they were leaders for three round dance clubs, The Slick Chicks, Peeps and High Hopes.

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Lloyd and Eileen frequently cued rounds (Phases I through IV) in the eastern U.S., Tennessee and Hawaii and performed exhibitions. The Lockermans had choreographed several popular songs for round dancing and were the authors of *Round Dance Manual for Beginners*, a book of general definitions, as well as positions and basics for two-step, waltz, cha-cha and tangos.

Lloyd, whose personality touched so many, will be greatly missed by both square and round dancers.

Connie McElhaney, Keystone Squares past-President, Fenelton, Pennsylvania

number and percentage of club members in attendance.

Callers Holly and Gerry Gilligan provided their special brand of live music and choreography, which kept dancers hopping. Refreshments, provided by the members of The Happy Gang, were plentiful and very delicious.

Feedback from our guests was excellent and we plan to hold the Second Annual Presidents Dance on February 22, 1997.



Mavis and George Wolfenden and Jean Mutter, recipients of the 1996 President's Medallions, presently by the Happy Gang Square Dance Club.

THE HAPPY GANG

Quebec

The Happy Gang of Greenfield Park, Quebec, honored Border Boosters Association Club Presidents with their First Annual Presidents Dance, held February 24. It was a big success with 184 dancers on the floor and 19 clubs represented. Gold medallions were presented to Mavis and George Wolfenden, presidents of Circles & Squares, and Jean Mutter, president of Buttons & Beaux, in recognition of having the largest

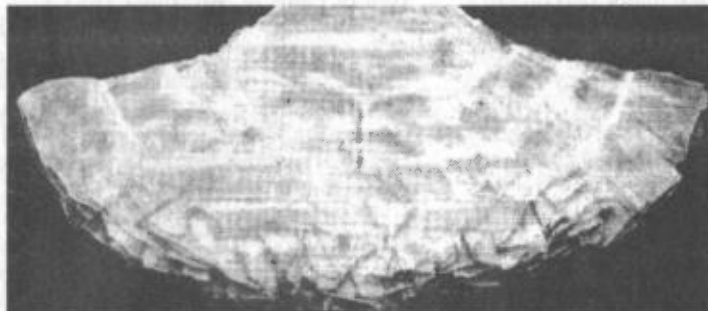
THE BIG VACATION

During the latter part of March through to the early part of May 1995, my wife Valda and myself had the great pleasure of touring the U.S.A. for the better part of six weeks. We arranged our vacation through Thomas Cook International Travel Service and included in the package the hiring of a car and ventured to drive our way from Los Angeles across to Nashville (via new Mexico, Texas, Oklahoma, Arkansas), then up to Chicago, then back to the West Coast (via Iowa, Ne-

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braska, Colorado, Utah, Nevada) to San Francisco. This totaled 7,008 miles.

When we booked this holiday we planned to stay in motels all the way across and back. It was during this planning stage that we were introduced to *The Square Dancers' Guest Exchange Program*, run by Al and Darlene Lewis from Grand Junction, Colorado. We decided to join this program and were very happy to "host" our first guests from Escondido, Calif., a couple of weeks before we left for the states. We hosted Jim and Darlene for three days and had a wonderful time together. We received our list of hosts for our six-week holiday before departing Australia and were able to contact some of our hosts by phone before we arrived in the U.S.A.

The first hosts met us at LAX (Los Angeles Airport) and then spent the weekend showing us the ropes about getting around over there, for which we will be ever grateful. On the fourth day we picked up a rental car (steering wheel on the wrong side, of course) and started our tour to embark on meeting a lot of new square dancing friends. We will never forget all these new friends we made and cannot thank them enough for

the hospitality and friendship given to us while we were over there.

We would like to give a very big thank you to Al and Darlene Lewis for arranging the various hosts we stayed with. Without *The Guest Exchange* the trip would not have been as exciting as it was. We would also like to thank the various square dance clubs, their committees and callers that welcomed us at their dances as these were the highlight of our trip.

Finally, we would like to say that we would have no hesitation in recommending *The Square Dancers' Guest Exchange* to anyone who is planning a trip either in the U.S.A. or overseas, and we also would welcome any dancer in our home in the future as by meeting new square dance friends is one of the exciting parts of our activity.

Kevin A. Ryan, Caller and Teacher of
Square Dancing, Sydney, Australia

TAN W. LEE

North Carolina

North Carolina and square dancing lost one of its most dedicated and capable callers recently, when Tan W. Lee passed away on June 26, 1996. Tan will be fondly missed

throughout eastern North Carolina and other areas of the east coast, where he called for over 36 years.

Square dancing was a major part of Tan's life. In fact, Lucy, his wife of 47 years, sometimes wondered which he loved most, square dance calling or her. Tan and Lucy learned to square dance in Smithfield, N.C., in 1958. It was there that Tan began to test his ability to call, before he even finished the dance classes. Seven or eight years later, he was traveling up and down the east coast, calling with his two brothers, Herschel and Charles, who were also square dance callers.

The first club that Tan formed and called for was the Bentonville Squares of Bentonville, N.C. He later called for clubs in the Carolina towns of Kenansville, Seven Springs, Clinton, Newton Grove, Goldsboro, Wilson and Mt. Olive. In addition to teaching classes at the clubs, Tan taught square dancing at the Wayne Community College located in Goldsboro, N.C.

Tan attended several caller clinics during his calling career, and was a member of CALLERLAB. He enthusiastically supported square dance organizations, which

included The Folk, Round and Square Dance Federation of North Carolina. It was this organization that inducted Tan Lee into its Hall of Fame in November 1988.

While Tan was an excellent caller in his own right, he too had his favorites. The caller that he talked of and admired the most was Marshall Flippo. At one point during his career, Tan had the opportunity to call with Flippo. Tan considered this to be one of the greatest moments of his career.

Tan was like a member of their family to the Mt. Olive Pickle Kickers, the club for which he called the longest. He called for them up until the week before he passed away. His loss has been a burden of grief for every member of the club, and his life with them will always be in their memories.

Pete and Betty Peterson, Albertson, North Carolina

NETOGETHER AT THE 45th Texas

Three separate "Netogethers" were held this year during the 45th National Square Dance Convention in San Antonio, Tex. A Netogether is the gathering of those people involved with discussions on the Internet,

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as a way of finally meeting each other face to face.

On June 27, fourteen "netters" attended the first, held at the Little Rhein Steak House on the River Walk in San Antonio. These included:

Lysle and Janet Shields
(lshields@hiwaay.net)
Bob Tucker (btucker@fn.net)
Mike and Kay Turner
(blonde@arya.solgate.com),
Bill Ackerman (wba@apollo.hp.com)
Jack and Linda Thomas
(cavebear@gvi.net
and ThomasKC@aol.com)
Don and Patti Brown
(dbrown@wm.com and
pbrown@wm.com)
Ed Ewbanks (elew@iglobal.net)
Ron and Eileen Johnson
(rjohnson@lightside.com).

The "netters" gathered again on Friday at the Lone Star Café for the second Netogether. The third was hosted by Ken and Helena Robinson (ksr@cykick.eclipse.net and htr@cykick.eclipse.net) after the last after-party on Saturday night.

Ron Johnson, (rjohnson@lightside.com)
La Verne, California

Editor's note: We like the idea of "Netogethers" and encourage you to plan one in your area.

When local bulletin boards (BBSs) were the "going rage" here in Salinas (my husband and I were SYSOPs of "The BIG

Valley"), we got together once a month or so for pizza. Not only did we have a good time meeting people we had "chatted" with on the BBSs, we traded hints on how to keep our computer systems running smoothly, shared our enthusiasm when we discovered new programs and helped newcomers feel at ease about logging on the boards.

A whole new world is open to you on the net...make the most of it! —Dorothy Walker, Asst. Editor



Pictured above is a photograph of Mickey and Art Matthews' (Albuquerque, New Mexico) license plate. Art told us, "The 'USA' was added to remind folks that our state is not a part of Arizona, Texas or even Old Mexico, as it often is. Advertising our hobby in any manner pays off, so here we are in the 'Land of Enchantment,' showing off our allegiance. I called for 40-plus years in the Chicago area, so our love for square dancing runs deep. I know you've pictured license plates in the past, so here, proudly, is ours." Thanks for sharing it with ASD! ✓



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CALLERS ! CAN YOU USE A HAND WITH THAT NEW CLASS?

Not everyone is a born teacher. As a matter-of-fact, some of the most popular callers are the first to admit that teaching is their downfall. We all recognize that the first and lasting impressions of square dancing come during the initial learning period and for that reason the caller/teacher is a very important person. If you need a hand in improving your teaching skills or if you're just setting out and need guidelines in establishing a workable teaching plan, we'd like to introduce you to the:



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NEW DANCERS AND FUN

By Don Niva
Madison, Wisconsin

I have been teaching people to square dance for about 38 years. When I first started, I looked upon that task as a real chore. It was a necessary endeavor to insure a supply of square dancers for the square dance clubs. Somewhere in the passage of time my feelings changed dramatically. I now look upon a class of new dancers as a source of fun, friendship and a continuing learning experience for me. Every class is different! I eagerly look forward to the smiles of success and the laughter over mutual goofs. I say mutual because I tell the class that if no one makes a mistake, I get an "inferiority complex," since I am supposed to be the expert. (I then explain that an expert is a drip under pressure.)

One memorable class I will never forget happened when one of the new dancers fell off a ladder and broke his leg. This sturdy fellow continued to come to class on crutches to learn by watching. With my permission, he taped each lesson for his further benefit.

Just before graduation, this remarkable fellow went through all the tapes and selectively recorded all the bloopers! At

graduation he gave me the tape with his compliments, and under the impression that I was darn near perfect, I played the tapes for everyone to hear.

WOW! The following is a sample list of my bloopers and remarks that came from that tape. (Naturally, I have improved since then?)

- Whew! Back one hand please!
- Whoa! Unbend the line.
- 1 and 3, 2 and 4, no! All join hands and circle left!
- If you'd stop laughing for a minute, I'll try to explain it again!
- No! Don't do that!
- There's your corner, no? Pass through, there she is! No? Bend the line, promenade someone home; this is a mixer, I forgot to tell you!
- Oh boy, who has their partner? Their corner? Anybody?
- What are you doing? Did I call that?
- Where did I lose control of this bunch?
- Hold it! we can't do a call from that position.
- Thru? Whoosh, woo, oh gee, uh oh, yipes, shucks, gollee, aagh, yipee, hot dog!



A national caller I still admire for his philosophy and calling skill, Mr. Jerry Helt, once said during a callers' workshop. "If you don't teach beginners every year, you loose touch." To which I say—Amen! ✓

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AS I SEE IT

by Bob Osgood

There was a period in square dance history when we seemed to have more "chiefs" than we had "Indians," more callers than dancers. The tendency at that time would be for a person to go as far as possible in the dancing and then progress into the field of calling. Thank goodness the activity survived and things became more balanced. Sometimes, however, we wonder if the pendulum hasn't swung too far in the other direction, callers dropping out of the activity and others, weighing the complexities of dancing today, being hesitant to take up the reins of calling.

What happens when the lone caller/teacher in a community drops out and there is no one else to take his or her place? Often, the activity in that area comes to a roaring stop. In some communities, however, the desire to square dance is too great to let it die and some ingenious souls find ways to keep it alive.

Some time ago I had the opportunity to watch as one of these unexpected emergencies took place. I called a dance at the Eagles' Club in Weisbaden, Germany, and a turnout that night of 18 squares indicated that the club was a healthy one. My reason for being in Germany was a nine-week assignment for the U.S. Airforce to conduct a number of callers' schools and recreational dances in Germany, France, England and North Africa, where Uncle Sam had air bases. Having called at the Eagles' Club at the start of the tour, it was about two months later when I returned to Weisbaden to visit the same club. What a change had taken place! Where just weeks before there had been a room filled with dancers, now there were three squares. Where there had been four callers, now there was one.

I asked the one remaining caller what had happened. "It's a little thing called rotation," he explained. "Unexpectedly a great number of service personnel stationed over here were rotated to the States or to the Pacific with the result that, at least for the time being, the future of our club might seem to be on rather shaky ground. But this has happened before and I'm

sure that things will be back to normal again before too long."

Later that evening, asking the dancers to gather at the caller's stand, he told the small group that he, too, had just received his traveling orders and this would be his last night calling for the club. Reaching back to the table that held the sound system and records, he picked up his visored hat, held it out and said to the dancers, "You all know the routine. The names of each of you are in this hat. The one I pick becomes your caller—starting next week!"

From the hat was pulled a small piece of paper. One of the dancers reacted audibly when his name was called (he'd been dancing slightly less than three months) and, following the dance, he was instructed on the fine points of the club's sound system and given the box of records that traditionally went from one caller to the next.

You may wonder if things like this ever work out. Be assured that they do. Whenever people have a strong desire to keep square dancing alive within an area, they find a way of doing whatever is necessary to make miracles happen. The last I heard, they were still dancing up a storm at the Eagles' Club.

Forgetting for the moment that it is possible, in an emergency, for someone with a limited background to step in and keep square dancing alive in an area, from a realistic point of view it's a far cry from an ideal situation.



Many of the most accomplished callers in the world of square dancing are convinced that a prerequisite of no less than three years of dancing is necessary before a person takes the plunge into calling. "It's not all as glamorous as it might appear," one veteran caller of 30 years recently told a gathering of new, aspiring callers. "If it were just a case of standing in front of a microphone and singing a memorized call to a familiar tune, a person could probably handle it with no dancing background at all. But to understand the responsibilities of the caller/teacher and to sense what it's like to be on the receiving end of the calling, there's no substitute for being out on the floor, dancing, reacting, learning and growing in one's ability as a dancer."

Once, having been motivated to call, having discussed the pros and cons with members of the family, weighing the advantages against the sacrifices, you begin to realize that a commitment to becoming a caller is not to be taken lightly. As an example, for every two hours of calling in front of the mike, many callers spend five hours of planning, practicing and programming prior to each dance.

The apprentice system of learning to call, i.e., with the help of an accomplished caller, is one of the oldest, proven learning methods. Popular for a good number of years are callers' schools where special courses are offered to those who attend. If you think that a calling career might be in your future, why not talk it over with your caller? Someone already calling, or the local caller's association can provide you with information about callers' schools, or you may write to CALLERLAB—the International Association of Square Dance Callers, 829 Third Avenue S.E., Suite 285, Rochester, MN 55904-7313, for information.

Some of those conducting callers' schools recommend to prospective new callers, "Get your feet wet before you enroll in a callers' school as a means of deciding whether or not this is the direction for you." Trying your wings with a small group of friends can tell you rather quickly if you want to go further. Other caller/leaders feel that signing up for a caller education program first to insure good calling habits right from the start is a better way to go.

Any accomplished caller will tell you that attending a callers' college, learning from an experienced caller in your area, listening to tapes or records, or reading books will not of themselves automatically turn you into a caller. The right stuff for becoming a successful caller/teacher is a combination of natural ability plus a willingness to work and study hard at the art and science of calling. Rewards are to be found, and there is always a need for individuals who, putting the activity first and themselves second will be able to contribute to the future of American Square Dancing.

There are many right reasons for wanting to become a caller. If you feel that you would like to put back into the activity some of the pleasure you have received from it, if you are willing to work hard at being the best caller/teacher you can be—then perhaps you should think seriously about taking the big step. And, more power to you! ✓





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Rhythm: Two Step

Sequence: Intro - A - B - A - B - Ending

INTRODUCTION

MEASURE

WAIT;; APT,-, PT,-; TOG,-, TCH,-;

1-2 (OP-FC/WL) Wait 2 meas;;

3-4 Apt,-, Pt,-; Tog,-, Tch,-; (to SCP)

PART A

1-4 2 FWD TWO STEPS;; 2 TURNING TWO STEPS;;

1-2 fwd L, cl R, fwd L,-; fwd R, cl L, fwd R (CP/WL),-;

3-4 sd L, cl R, bk L trng rf to COH,-; sd R, cl L, fwd R trng rf to W

5-8 BOX;; HITCH BK; SCISSORS THRU; (TO FC)

5-6 sd L, cl R, fwd L,-; sd R, cl L, fwd R,-;

7-8 bk L, cl R, fwd L,-; sd R, cl L, thru R (FC) ,-;

9-12 STROLLING VINE;;;

9-10 sd L,-, xRib,-; sd L, cl R, Fwd L trng 1f to COH,-;

11-12 sd,-, xLib,-; sd R, cl L, fwd R trng rf to WL

13-16 SYNCOPATED VINE; WALK 2; HITCH 6;;

13-14 sd L/xRib,-, sd L/xRif,-; (SCP) fwd L,-, fwd R,-;

15-16 fwd L, cl R, bk L,-; bk R, cl L, fwd R,-;

PART B

1-4 TRAVELING BOX;;; (WITH TWIRLS)

1-2 sd L, cl R, fwd L (RSCP),-; fwd R,-, fwd L,-;

3-4 sd R, cl L, fwd R (SCP),-; fwd L,-, fwd R,-;

5-8 HITCH; HITCH/SCISSORS (BJO); FISHTAIL; WALK & ACE;

5-6 fwd L, cl R, bk L,-; bk R, cl L, fwd R,-; (W sd L, cl R, xLib BJO) ,-;

7-8 xLib (W xRif), sd/fwd R, fwd L, 1k Rib of L (W 1k Lif of R); fwd L,-, fwd R (trng rf to CP) ,-;

9-12 VINE 4; PIVOT 2 (CP WL); 2 TURNING TWO STEPS;;

9-10 sd L, xRib, sd L, xRif (trng to fc RLOD CP); bk L trng rf,-, fwd R trng rf (CP/WL),-;

11-12 sd L, cl R, bk L (trng rfto COH),-; sd R, cl L, fwd R (trng rf to WL) ,-;

13-16 TWIRL 2; WALK 2; HITCH 6;;

13-14 fwd L,-, fwd R,-; (W twirls rf und lead R, L to SCP) fwd L,-, fwd R,-;

15-16 fwd L, cl R, bk L,-; bk R, cl L, fwd R,-;

ENDING

1 APT - PT;

1- bk L,-, pt R (twd Partner) ✓

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THE "NATIONAL"

When June rolls around, most square dancers and callers think about the National Square Dance Convention. Where is it this year? Will I be able to go? Similar thoughts were in our minds this year. San Antonio is a beautiful place. We'd been there before. But I had to jet to Texas alone this year; Cathie hurt her back a day or two before we were to hit the skyways. Half the fun of "doing the 45th" was lost, but the purpose, the people, the pageantry of it still provided a strong incentive.

I was a little disappointed that of the total attendance of 16,650 at the event, only 137 came from New York State. Most came from Texas and California, of course. There was a definite international flavor this year; 122 dancers came from Japan, 59 from Germany, 29 from Taiwan, 28 from Sweden, 26 from Canada, 20 from Saudi Arabia, 18 from Australia, 16 from England and merely fingersful from Austria, China (mainland), Indonesia, Netherlands, New Zealand and the Philippines.

As always, I was heavily involved as a moderator or panelist in the educational programs. Subjects I covered were "Off-Mike Aspects of Calling," "Leadership/Communications" (a LEGACY panel on which we both were to serve), "Contra for S/D Callers," "Programming" (a CALLERLAB panel) and "Leadership/Ethics" (also set up by CALLERLAB). Another talk assigned to me was a CDP discussion, but the Education Committee double-booked some of us (so much for central computers!) and I had to forego that one. By request of Ed Warmoth, I assisted with an "Around the World" panel.

Certain highlights of this *Festive 45th* stand out. A state-of-the-art theater was built into the massive convention center, the Lila Cockrell Theater, and at free times, hundreds of us dropped by the cool, comfortable, darkened facility to watch continuous performances on

stage. Particularly lively performances were Red Warrick's *Reflections*, California Heritage Dancers and the ever popular Maycroft Square Tappers. (Imagine: Five-year-old and younger kids dancing their hearts out, bringing the audience to its feet again and again.) Alice Maycroft caught me in the hallway again this year and reminded me, "Stan, you and Cathie really got us started on our trips abroad." (That's another story to discuss another time.)

The "National" is where callers get to call (for the first time) to a live band, and *The Ghost Riders* are a superb group. I didn't get scheduled in that hall this year (among my five calling spots), but I enjoyed that experience last year.

The Press Breakfast for editors, publishers and celebrities is always a blast. This year we enjoyed a humorous talk by "Tumbleweed Smith" and got the usual thank you gifts for what we all do in our respective periodicals (ours is *Mikeside Management*, a note service for callers) to promote conventions.

The vendors' area is a shopper's paradise for the dancing public. This year I drifted in and out of three booths in particular: The Rawhide booth (gotta help sell my latest record), the CALLERLAB booth (Rebecca Holden was there often) (That's why you "drifted" in and out too, I'll bet —CAB) and the ASD booth (memories...memories...).

Another great place to peruse more than 125 national, regional and local organizational exhibits is the Showcase of Ideas. Thousands of hours of time go into the creation of those displays; multiple thousands of hours preceded those in manufacturing the intricate machinery that powers this activity in most every city and town, coast to coast and beyond. My small contribution in that display area was a few tables of original cartoons, just to afford a smile or two to passersby.

An unexpected privilege I had at the 45th was to have Bob Brundage tape my ramblings for a series he's doing at the S/D Archives in Albuquerque. Bob explained he's taping a number of us "old-timers" (You said it! —CAB) before we "kick off." (Hmm. That's a bit unsettling.)

"Home" at this great event was the Marriott Riverwalk, directly across the street from the convention center. Expensive but nice. Crowded but happy. Their personable staff laid out the welcome mat for us.

For me, the best feature of these kinds of events is meeting old friends literally around

every corner, in every dance hall, at every restaurant table. Even a brief encounter brings back a flood of memories. A cold night and a warm dance in North Dakota. A rush to the airport in South Carolina. A hospitable home stay in Georgia. Maybe I'll write a book in early 1998—"Fifty Years on the Road." (Yeah, but who'd buy it?—CAB)

Preceding the formal convention events was my attendance at the CONTRALAB meeting; following the event was my attendance at the board meeting of LEGACY. Sunday provided an (Ugh!) all-day flight from SAT to ALB by air and on to Silver Bay by car. It wasn't meant to be "all-day," but Continental and the Newark Airport (a wicked combination) somehow manage to extend my travel time a few extra hours. Enough said!

The Three R's for Callers: Rhythm, Rotation and Repetition

Hague, New York—The Northern New York Callers School in early July was different this year in many respects. First of all, a popular caller from Pennsylvania, Tom Miller, was on staff with me for the first time. Secondly, a wide experience span among the students existed—from zero to 20 years of calling. Thirdly, the widest geographic span was represented this

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year among students; they came from six states and Canada. There were eleven callers this year—all seven "regulars" and four "part-time repeaters," plus five partners who quickly embraced the mind-boggling routine Tom and I set up for them. It was study, practice, move checkers, move dancers, manage the mike, call this, call that for eight or nine hours each day. No wonder one of the students exclaimed after the third day, "There's a lot to this, isn't there?"

The setting for this school is particularly gorgeous. We're always in the rustic-but-modern, air-conditioned, wood-floored community center tucked into the tiny town of Hague, between the Adirondack Mountains and Lake George, 70 miles north of Albany. It's a five-day school including Independence Day, complete with fireworks. (We'll translate "fireworks" into fired-up enthusiasm and "plenty of work" towards the goal of becoming a good caller.)

The group blended and bonded and banded together nicely for offhand, off-site experiences just for fun, I heard about the restaurant and motel parties. (We even hosted a breakfast on the deck—too early for some late night chatters. —CAB) All work and no play equals no fun. Cory showed his caricature-rendering skill,

plus his excellent talk at my Rotary Club. Robert turned out to be a first class magician. George's wife Gayle is a seamstress of note. George really gets 'em going with his Virginia Reel. Walter and Jan are already popular round dance cuers; now he's adding calling skills. Thanks to Art for kitchen detail. Butterflies are always there, aren't they, John? Smile, Scotty; Joyce too. Thanks to Greg, Martin, Margaret (she does a great voice lecture), Paul (he dances better as a "girl" than a girl does) and Helen (all former students) for returning as "caller-angels." I mustn't forget to thank my partner, Cathie, for breakfast at our house the final day,

and a talk on "Partners" as well as "Record Keeping."

All too soon the week was over and the students drove off to Connecticut, Pennsylvania, Buffalo (NY), Ohio, New Jersey, New Hampshire, Saratoga area (NY), and Montreal, Quebec. Some will never see the others again, but they all carry a similar bond—the connection embracing the noble art of "Square Dance Caller." Good luck to all.

There's much more to tell about summer dance experiences, but no space left to tell it. Catch ya later, circulators! ✓

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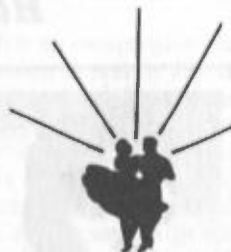
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LINE OF FIRE

The Dumbing Down of Square Dancers

by Wayne Turley
Hurricane, Utah

Those of us who can read and take the time to read, know about the dumbing down of our voters by the politicians and news medium system. We know about the dumbing down of our school children (kindergarten through college) by the NEA and the ACLU. We know how students are passed from grade to grade without knowing how to read or write or do arithmetic, or know anything about history or geography. We know that the voters know very little about the real issues or the real candidate, but vote on maybe one issue, TV sound bites or promises.

I would like to address the issue of the dumbing down of square dancers:

Back in the '70s before the term DBD was invented, I remember going to dances and having recycle and slide through calls with the ladies in the so-called "Man's position." Jerry Rash once called a Plus tip in Salt Lake, where



TAKE AIM AT ANYTHING

at one time he had four men in one wave and four ladies in the other wave, and he called Spin Chain the Gears.

Since the glory days of square dancing, callers have increasingly pushed A1 and A2 dancing. They have called less and less challenging and less and less interesting Mainstream and Plus. Teaching has been on such a level that very few dancers seem to know any more, what a call really expects you to do. Too many dancers get bored after two or three years and go on to A1—still not knowing how to dance Mainstream or Plus. The callers seem to think that the dancers or 'would-be' dancers are too stupid or too old to learn anything but the "standard position" way of doing a call.

Actually, we aren't as stupid as the callers think or teach us to be, but we are bored. There are many reasons why people don't square dance anymore. Perhaps this is one of them. ✓


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Let's Change the



By W. I. Walsh
Mayfield Heights, Ohio

For about five years articles discussing problems associated with our great pastime have regularly appeared in *American Squaredance*. Most of these were reasoned discussions by thoughtful persons. I am inclined to dismiss the few angry tirades, but I am very concerned about the recurring claims that all is well in the square dance world.

A long-time supporter of the activity, Stan Burdick, in the March 1995 issue of our favorite magazine, predicts we will soon see national convention attendance in the neighborhood of 10,000 persons. Just a few years ago California drew over 40,000 dancers, and the Pollyannas tell us all is well. If many people believe that, Stan's prediction will be fulfilled very quickly. Please do not tell us all is well.

I respect those who recognize and try to diagnose the problems even when I do not agree with their analysis. For instance, a caller told me working women and children's involvement in sports combine to deprive potential dancers of the time needed to learn to dance. He is correct about time demands, but fails to realize that our activity must somehow adapt to the conditions that exist. Why should it take so long to learn square dancing? MacDonald's restaurants are doing very well. They identified a trend and added chicken to their menu. Our menu needs changing.

Another caller writes that Mainstream dancing is alive and well. He may be correct, but I find the Ohio listing in the 1995 *National Square Dance Directory* includes only fourteen Mainstream clubs. That is fourteen places for newcomers to dance in our very large state. Graduates from our classes

certainly cannot find these clubs. The solution proposed by other writers is simple; we should initiate and support Mainstream clubs. I am busy with demonstrations, club meetings and as an angel for thirty-two classes each year, yet they feel I am shirking my duty by not starting a Mainstream club. This despite the fact that every Mainstream club in the area has folded because the neighboring Plus clubs recruited their best dancers. Who was left to collect admission from the few Mainstream attendees?

Still another caller suggests the federations should found and nurture Basic and Mainstream clubs. He, too, is very generous with my time. Thanks, but no thanks. What and who makes any federation tick? The representatives are the active Plus dancers, the same persons that hold office in their clubs. The federations accomplish nothing. The representatives, acting together can and do accomplish many things.

Another solution proposed is the Community Dance Program. It is a good idea. I wish it well, but I have not seen many positive results. Further, I am selfish enough to ask what it will do for the movement as a whole. It could provide a few candidates for Mainstream or Plus lessons, but hardly enough to cure the problem. Will the caller running such a program suggest that dancers move on if he or she is not the person teaching Plus? The result will most likely be isolation of the group to shield it from the cherry picking that killed so many Mainstream clubs. If all, or most members move up, who would be left to maintain the organization?

We continue to offer an inexpensive pastime to a market which demands instant gratification. It simply takes too long and requires too much effort to learn to square dance. Practical solutions such as reducing the number of calls in each of the lists through Plus have been ignored. Worse yet, additions continue. Can anyone justify adding Acey Deucey to the Plus list? I doubt that a combination exists that is easier to call directionally. Nevertheless, newcomers have one more thing to learn and remember. Why is it needed?

Now is the time for the caller organizations to get together and take action. Shorten the lists so that Plus can be learned in one season. We do not care if the result is one list or three lists; just get rid of some of the

seldom used calls. Balance the remaining calls among the different programs so as to help the Plus dancers while not destroying the few Mainstream clubs that now exist.

That would enable us to keep our thirty-two class schedule but teach about ten fewer calls. With less to learn and more time for repetition, we feel we could graduate capable dancers. They would still be good candidates for summer workshops, but they would be less likely to drop out because of frustration. While thirty-two weeks is a long time, we have very few drop-outs during the course of the lessons. The losses are more likely to

occur during the first year of dancing.

It is understandable that caller organizations are reluctant to make changes which result in fewer lessons. Continuing classes are often the best source of revenue for their members. The alternative, however, provides even less income. As class sizes shrink, income also shrinks. Soon there is not enough revenue to pay the rent, the class is canceled and class income plus future income from the potential dancers is lost forever. Thus it makes good economic sense to provide easier entry into our pastime. That is what the market is demanding. ✓

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MANNERS: THE SIGN OF A GOOD DANCER

According to Webster's definition, manners are "the customary way of action." Said in another way—an outward display of an inner desire to be polite.

In our square dancing, woe to us men if we fail, or forget, good manners! Our partner, our corner, and all others of the gentle sex will never forgive. Being a "gentleman" on the dance floor requires a conscious effort.

Manners are how you handle the ladies in a square. A deathlike grip of a hand, the "letting go" of her before she has completed her movement, not having your hand extended in readiness for the next move, rough handling—all are indications of failing to consider your dancing manners.

Mannerisms are not to be confused with manners. Mannerisms are our style of dancing, our way of expressing ourselves in the dance.

Ladies, you too have manners to consider. Do you fail to take the hand when it is offered

when you square up? Do you hold on too long or too tight in a "Swing thru?" Are you considerate?

Manners are the happy ways of square dancing!

*Lansing Area Federation of Sq & RD
Dancers Newsletter, Oct. 1995* ✓

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SusanElaine (yes, she spells it as one name) attended her first square dance and started lessons at age 15. The following year, unbeknownst to her parents she bought a record by her favorite caller (Danny Robinson of Winter Park, Fla.) and decided she wanted to be a caller. She practiced about six months before she told anyone.

When opportunity hit, it hit three times in a row. She called her first tip for the Wagon Wheel Square, St. Cloud, Fla., caller L.H. Weise. Two nights later she called another tip (on her 17th birthday) for Canaveral Squares, Rockledge, Fla., caller Bob Frye, and Danny Robinson let her call for his club Whirl & Twirl, Orlando, the next night. Within one year she had earned her white badge.

She is a charter member of the Central Florida Callers Association and has held several offices; three times as president (1987/88, 1990/91, current president 1996/97), vice-president (four years), secretary (three years), education chairman (five years, evaluating callers qualifying for their white badge and training new callers) and historian (12 years).

She is caller for the Young & Restless of Kissimmee, Fla., and travels the state calling for seven other clubs when their callers are on vacation or out of town, and for other clubs that only use guest callers. One year she worked with the Osceola School Board of Education for three school semesters to teach over 800 grade-school children to square dance. She is on the go constantly.

SusanElaine started a small badge engraving business in 1980, but now has four computers in her office and five part-time helpers, as she takes orders from around the world by phone, fax and mail. Besides the badges, dangles, ribbons and so forth, she also makes license plates, large business signs, you name it—she'll figure out how to make it. She packs up her entire office about twelve times a year to travel to clogging conventions, where she will design and make new club badges and dangles upon request.

She (and I) hosted the first square dance held on Disney property in the Ballroom of the Americas at the Contemporary Resort Hotel. That followed with an invitation to host the first "Mix-In-Party" held in the Magic Kingdom, and continued these parties for 11 years. We had over 5,000 square dancers, families and friends attend these special parties.

Over 200 square dancers were invited to assist with the "Kids of the Kingdom—Fourth



SUSANELAINE PACKER

by BettyLee Talmadge
Orlando, Florida

of July Spectacular," a show in front of the Magic Kingdom castle. We carried the American Flag for three shows a night, three nights in a row, for nine years.

Forty squares of dancers were invited to dance at the Grand Opening Ceremonies at the America Adventure Pavilion in EPCOT Center in 1982.

The square dancers have also danced in one Easter Parade and two Christmas Parades in the Magic Kingdom—seen world-wide on TV. SusanElaine choreographed their dance routines as there was no way she could call a dance during the parades.

SusanElaine has hosted six squares of dancers, five nights each December, for three years, as the dancers performed during "Mickey's Very Merry Christmas Party." Each night different squares of dancers were invited to dance in the Magic Kingdom.

In 1991, she choreographed a square dance segment for a show for Walt Disney World, featuring Lee Greenwood (the Nashville singer). The dancers danced a memorized routine while Lee sang. Walt Disney World was doing a show dedicated to the "desert Storm" service men and women; to our knowledge, the show was only shown four times to all of our service personnel stationed around the world.

SusanElaine has called at thirteen national conventions. In 1990 at the national in Memphis, she filled a total of 37 calling spots, when other callers were not able to meet their obligations. She has traveled throughout the Eastern United States calling for square dances that were arranged from appearances at the nationals.



Susan Elaine Packer's new release "Never Going To Tampa," is available through Eagle Records.

Her first group of exhibition dancers, "Suzie's Best," performed at the national in Indianapolis.

Her latest group of exhibition dancers have performed at the nationals in Portland, Birmingham, San Antonio and have already been asked to perform in Orlando and the Carolinas.

After watching several of the old Bugsby Burklely movies, Susan Elaine wanted dancers that could do "show numbers" rather than straight square dancing. She wanted her group to do unusual moves, to entertain differently

from the usual routines, but still retain a great number of square dance movements in the dance. Her dancers understood her motives and are interested in working hard to obtain the results Susan Elaine is looking for. While her dancers do their numbers, Susan Elaine sings to the audience.

Susan Elaine does so many things, that her mind is constantly going. She's the kind of person who is always going 120 miles an hour in 90 different directions and still keeps everything straight. ✓



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by
Ed Foote



SIX BASIC SKILLS

In 1995 I began a series discussing the six basic skills which are needed to dance successfully at Advanced and C-1. (Likewise, these skills are important at Mainstream and Plus too.) Lack of these skills results in breakdowns.

Due to other topics arising for this column, it has been a year since we looked at this series of skills. It is now time to complete this series.

The first three skills discussed in previous columns were: (1) paying attention, (2) learning the definitions and, (3) thinking before moving. The 4th skill is:

FORMATION ALIGNMENT AND COMPACTNESS

Alignment means keeping straight lines where appropriate, especially for lines, waves and clumps. It also means that all parts of a formation are in perfect placement. For example, in an hourglass, the very center two dancers need to be in a straight line relative to the box of four dancers who are spread apart. If the center two are slightly turned, the hourglass is out of alignment.

When there is poor alignment, some people may not be able to see where to go on to the next call. They will have a general idea, but may not achieve good positioning. This in turn affects where they go on the following call. The result is like watching snow melt. The square slowly dissolves into a mass of nothing, and everyone wonders what happened.

One factor which is important in maintaining good alignment is to have squares

aligned with the walls, which has been discussed in this column before. Because the human mind is straight-line oriented, it is much easier to keep squares in good alignment if lines, waves and columns are parallel to walls. Squares which attempt to dance at an angle to walls are more likely to break down.

Compactness means small squares. There is a standard rule-of-thumb which states: The better the dancers, the smaller the square. Large squares are more likely to break down because people have further to go in executing each call, and also because people have difficulty seeing the big picture if the square is too large.

How do we keep squares small? By following one of the most important rules of square dancing: **TAKE HANDS.** This automatically helps condense the square. However, as previously mentioned in this column, there are two vital parts to this rule.

(1) Hands must be taken within one second after a call is completed. This prevents the square from expanding and condenses squares which have expanded due to the previous call. **(2) When hands are joined, elbows must be bent.** If the arms are extended out sideways when hands are joined, the square is still too large. Bending the elbow pulls everyone in closer.

Formation alignment and compactness is something which requires constant attention after every call. Those who are mindful of this enjoy a much higher success rate as compared to those who drift along and hope some magical glue will keep the square together. ✓

★ ★ ★ ★

*The reason a dog is man's best friend
is because he wags his tail instead of his tongue.*

Hi Jon and Susan,

We read "As I See It" by Bob Osgood in the July issue with great interest! Can hardly wait a month to find out how the Diamond Jubilee in Santa Monica turned out! It has to be super, I'm sure! Hurry with the next issue!!!

A Georgia caller,
Bob and Marie Shiver
Warner Robins, Ga.

Dear Sir or Madam,

I noted a reminder in the magazine to check the date of expiration on the back of the magazine. I never noticed, but Jack's subscription expired 12/95 (see enclosed). I was remiss in not noticing this and advising you that Jack had passed away earlier this year.

He certainly enjoyed your magazine and the material in it. He used many of the easy level line dances and mixers with the many people he touched with his "Fun Dancing." A few were senior citizens, mentally and physically handicapped (blind, cerebral palsy, stroke victims). Nursing homes were a big part of his program; there should be more people doing this. He did not put on demonstrations. He "danced" with these people even if they were not on their feet. His program is not easy to explain—it needed to be seen. Sheer love was part of it. If he didn't have something to suit their needs, he improvised at their level. He also did this at our local schools, (camping trips for the 5th or 6th graders at the end of the year). This was done for about 20 years.

His funeral was a celebration of a life shared with family, friends and his many dancing friends. One of our daughters led a dance at the funeral home. This was a testament to a man who shared his love of people, music and dancing with so many.

He always said he was not a square dance caller, but he took the people who could not attend a square dance and brought fun and laughter into their lives with a sense of accomplishment on each participant's part. This was done in so many special ways. Simple square dancing was a part of it.

I really wrote this letter to tell you thank you for continuing the magazine beyond the expiration and please stop the magazine as of now.



I did get carried away, which I do when speaking of Jack and dancing. Thank you.

Sincerely,
(and with many years of enjoyment from your magazine)
Laura C. Francis
Swarthmore, Pa.

Editor's note: Please accept our condolences on the passing of your husband. He sounded like a great man—our world could use more like him!

Dear Jon,

Just a quick note to let you know how much I enjoy the *American Square Dance Magazine*. I especially like your "Party Line" articles as I'm always looking for neat ideas to help make dances more special.

Please find my check enclosed for another two-year subscription.

A Happy Square Dancer,
Donzella Leahy
Pasco, Wash.

Editor's note: We're glad you enjoy our magazine! We haven't published "Party Line" in quite some time now as the author, Cathie Burdick, "retired" it. We're thinking of taking a look in our archives and featuring past "Party Lines" since Cathie's great ideas are timeless.

Dear Jon and Susan,

Enclosed please find a check for renewal of my subscription, which actually expired in March of 1996. Thank you for continuing to send the magazine even after the subscription expired. I really enjoy reading each issue.

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Keep up the good work. Thank you.

Sincerely,
Donna L. Parslow
Schenectady, N.Y.

To Jon Sanborn,

It has come to our attention that various articles and comments have stated that ACA (American Callers Association) is a partner in CALLERLAB'S decision to select a spokesperson for the square dance activity. We would like to clarify this in that ACA has never been consulted regarding this decision. We wish CALLERLAB the best of success in this endeavor; however, ACA was not and is not a partner in this undertaking.

Thanks,
Mac Letson
Executive Secretary, ACA

Dear Dorothy,

I am writing this letter to you about a recipe in the August 1996 addition of *ASD*. I enjoyed your Breadline article and the tasty recipe, "Lauri's I Don't Feel Like Cook'n Tonight Stir-Fry" (very good with green peppers). It is very

good by itself, but I like it over rice, better than all mixed up. I like soy sauce better than teriyaki on my rice and no salt, just black pepper. All in all the recipe was very good.

Great recipe,
John Ford Lippl
Vancouver, Wash.

Dear Editor,

I'm sure you are aware of the passing of Les Gotcher out in Hawaii recently. He was one of the very early pioneers of square dancing as we know it. His innovations are still used today. I have been active in calling for over thirty years and received a lot of encouragement and help from Les when I was trying to get started back in the sixties.

I am very disappointed in your magazine, which is supposed to represent square dancing, for not having a report on the passing of one of our pioneers and his impact on our activity. I trust I will see this rectified in your future publication.

Thank you,
Lynn Davidson,
Fairbanks, Alas.

Editor's note: We, too, are saddened by the passing of one who devoted so much of his life to square dancing. We were not notified of Les Gotcher's death (which occurred in early June) until late July, after our August issue had gone to press. You will find an article about Mr. Gotcher, written by one of our readers, included in this issue.

Dear Jon and Susan,

I used to subscribe to the *American Squaredance Magazine* many years ago, and then I gave up calling and dancing for about ten years. When I came back to calling I was pleased to find that your magazine was still available. I then took out a subscription for the last two years from your representative here in Australia and I would like to thank you for a very informative publication.

I did, however, send an article on my wife and my trip over there but never heard anything about it. I hope you received it as it was some time ago. We were over in the States March 1995 and plan to revisit next year to attend CALLERLAB Convention and renew friendships that we made while there and, hopefully, make new ones.

Thank you for an excellent publication.

Best wishes from down under,
Kevin & Valda Ryan
Seven Hills, Australia

Editor's note: Believe it or not, we came across the article you referred to just the other day; thank you for sharing it with us. Our apologies for not publishing it earlier—look for it under "People/Events" in this issue.

Dear Sir or Madam,

I noted a reminder in the magazine to check the date of expiration on the back of the magazine. I never noticed, but Jack's subscription expired 12/95 (see enclosed). I was remiss in not noticing this and advising you that Jack had passed away earlier this year.

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(and with many years of enjoyment from your magazine)
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Swarthmore, Pa.

Editor's note: Please accept our condolences on the passing of your husband. He sounded like a great man—our world could use more like him!

Dear Editors,

It was suggested I write this information on these dances (see "Let's Go To The Barn Dance," *People*) since they are definitely unusual.

The couple staying at the Hiawatha club attended both dances and said they really enjoyed them. We received a flyer while in Florida and told them about the dances. We combined the dance with a fishing trip to a nearby lake and hope to attend both dances in 1997.

We were mentioned in your magazine in December 1990 for having an unusual badge. The rectangle (specially made for us) had four Century Club emblems on it with space in the center for the fifth emblem. The space is filled and we have twenty autographs on the sixth book.

We wish more people could enjoy the many fun times we've had and the numerous friends we've met during our years of square dancing.

Sincerely,
Ruby & Dale Cumberworth
Perrinton, Mich.

Dear Jon and Susan,

It was very nice meeting you both in Texas at the national. I am sure, like us, you had a good time—it was a great national. The dancers from all around Texas and the people from San Antonio made us all feel so welcome.

Enclosed is my check for my renewal. We started taking your magazine in Idaho when it was *Sets In Order*. We enjoyed it then, and still do. Your doing a great job for us dancers.

Thank you,
Abe & Margaret Hamm
Midwest City, Okla.

P.S. It was so nice to see the teenagers dancing at the national and having a good time. We need more of them, they will help square dancing grow.

To ASD,

Please renew my subscription for one year. Please begin with the June 1996 issue.

As president of the Warsaw See Saws of North Carolina, your magazine has many interesting articles that I like to bring to the attention of my club members.

My only complaint—wish I could see more tidbits about the eastern part of the United States.

Carolyn Quinn
Magnolia, N.C.

Editor's note: We would too! If any of you "Easterners" have news you would like to share with the square dance community, please send it to us and we'll be sure to include it in a future issue. ✓



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NOTES

FROM A

by
Mac McCullar

VETERAN CALLER

In the past, many dancers and callers have said that distributing flyers or running a small ad in the local newspaper, trying to get class students, is just a waste of time and money. I suppose they are correct, depending on several considerations, such as your location and how much competition you have from other recreations, to name a couple of things, and of course, if this is a one-shot effort.

An example of this frustration follows. In my area several years ago, a huge construction program got underway with several hundred new people coming into the area and looking for recreational opportunities. I started a square dance class and when they graduated, approximately ten squares formed one of the most enthusiastic, friendly clubs I have ever seen. We had a wonderful time for about four years. When the construction work was completed and those great people moved on to other projects, we were left with a couple of squares of local people. We thought now was a perfect time to get more townspeople into the group. Very special flyers were put together and delivered by hand to every home in the town, a good sized project. On the announced night of starting the class we were very optimistic and waited at the door with big smiles and great anticipation, but alas, not one person showed up!

We had a great wooden floor hall, wonderful acoustics, the location was convenient, our treasures overflowing, but no people. The

townspeople were not ready for square dancing. After this club folded, several efforts by other square dancers to coax the community failed. How do you explain this? I have a theory.

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LOU MAC-802 JOE/BRANDON (HOEDOWN)

LOU MAC-204 UNDER THIS OLD HAT Caller: BILL KRAMER

Heads square thru four, do-si-do, swing thru, boys run right, bend the line, right & left thru, ladies lead dixie style to a wave, slip the clutch, left allemande, swing corner & promenade!

LOU MAC-205 MY WAY Caller: MAC LETSON

Heads pass the ocean, ladies trade, recycle, pass thru, touch a quarter, walk & dodge, partner trade, pass the ocean, swing thru twice, boys cross fold, swing corner & promenade!

SSR-195 YOU, BABY, BABY Caller: JACK O'LEARY

Heads promenade halfway, down the middle, square thru four, right & left thru, veer left, Ferris wheel, square thru three, swing corner & promenade!

MOUNTAIN-120 LITTLE THINGS MEAN A LOT Caller: LEN DOUGHERTY

Heads square thru four, do-si-do, swing thru, boys run right, bend the line, right & left thru, flutterwheel, slide thru, swing corner & promenade!

DR-730 MOTEL SIX Caller: LARRY LETSON

Heads square thru four, do-si-do, swing thru, spin the top, right & left thru, square thru three, swing corner & promenade!

GMP-303 LOVIN' ON

Caller: DARRYL LIPSCOMB

Heads square thru four, right & left thru, swing thru, boys run right, bend the line, pass the ocean, swing thru, scoot back, swing corner & promenade!

GMP-909 ADIOS, AU REVOIR, AUFWIEDERSEHN

Caller: JON JONES

Heads lead right, circle to a line, touch a quarter, single file circulate, boys run right, swing thru, boys trade, turn thru, left allemande, promenade!

HI HAT-5190 M.T.A.

Caller: ERNIE KINNEY

Heads promenade halfway, down the middle, right & left thru, square thru four, right hand star, heads star left in the middle a full turn, swing corner & promenade!

HI HAT-5190C M.T.A.

Caller: ERNIE KINNEY

Same as above with harmony.

HI HAT-5194 YOU BELONG TO MY HEART

Caller: ERNIE KINNEY

Heads promenade halfway, square thru four, swing thru, boys run, couples circulate, half tag, scoot back twice, swing corner & promenade!

ELK-037 I REALLY DON'T WANT TO KNOW

Caller: TOM PERRY

Sing-along.

A BAR K-201 IT ONLY HURTS ME WHEN I CRY

Caller: JOE VALVO

Heads square thru four, do-si-do, swing thru, boys run right, bend the line, right & left thru, pass the ocean, recycle, swing corner & promenade!

SOLID GOLD-603 MONY MONY Caller: DEAN DEDERMAN

Heads square thru four, right hand star, heads star left in the middle a full turn, right & left thru, dive thru, square thru three, swing corner & promenade!

ROYAL-228 LONG TRAIN RUNNING Caller: TONY OXENDINE

Heads square thru four, do-si-do, swing thru, boys run right, half tag, scoot back, boys run right, slide thru, swing corner & promenade!

ROYAL-809 THIS TRAIN**Caller: RANDY DOUGHERTY**

Heads promenade three quarters, sides flutterwheel, boys zoom, double pass thru, track II, single hinge, scoot back, boys fold, two ladies chain, promenade!

ROYAL-1001 LITTLE DEUCE COUPE**Caller: TIM MARRINER**

Heads rollaway, slide thru, swing thru twice, slide thru, right & left thru, ladies lead dixie style to a wave, boys trade, slip the clutch, left allemande, promenade!

EAGLE-0029 LITTLE DEUCE COUPE**Caller: CHUCK PEEL**

Heads square thru four, do-si-do, swing thru, spin the top, right & left thru, square thru three, swing corner & promenade!

EAGLE-3401 NEVER GOING TO TAMPA**Caller: SUSANELAINE PACKER**

Heads promenade halfway, down the middle, star thru, pass thru, swing thru, boys run right, Ferris wheel, double pass thru, track II, swing corner & promenade!

CHINOOK-125 DAISY A DAY**Caller: DOUG DAVIS**

Heads promenade halfway, down the middle, pass the ocean, swing thru, boys run right, bend the line, right & left thru, pass the ocean, recycle, swing corner & promenade!

CHINOOK-126 LITTLE LIZA JANE**Caller: DAVID CRAW**

Heads promenade halfway, square thru four, right & left thru, pass thru, trade by, touch a quarter, scoot back twice, swing corner & promenade!

STAMPEDE-202 JOHNNY B. GOODE**Caller: SONYA SAVELL**

Heads promenade halfway, down the middle, square thru four, right & left thru, veer left, Ferris wheel, square thru three, swing corner & promenade!

QUADRILLE-914 DESPERADO LOVE**Caller: GUY ADAMS**

Heads promenade halfway, sides right & left thru, square thru four, do-si-do, eight chain four, swing corner & promenade!

BIG MAC-176 JOHN HENRY**Caller: MAC MC CULLAR**

Heads lead right, circle to a line, star thru, do-si-do, swing thru, boys trade, boys run right, bend the line, slide thru, pass thru, swing corner & promenade!

BIG MAC-177 MARINA, MARINA**Caller: MAC MC CULLER**

Heads promenade halfway, sides square thru four, right & left thru, eight chain six, swing corner & promenade!

DIM-101 'TILL THE ANSWER COMES**Callers: MIKE DESISTO & JEFF****BABERSON**

Heads square thru four, do-si-do, swing thru, boys run right, bend the line, right & left thru, pass the ocean, recycle, swing corner & promenade!

DIM-102 HEAVEN IN MY WOMAN'S EYES**Caller: MIKE DESISTO**

Heads promenade halfway, down the middle, pass the ocean, extend, swing thru, cast off three quarters, scoot back, boys run, boys walk straight across, swing corner & promenade!

RAWHIDE-811 SEND A MESSAGE TO MY HEART**Caller: DALE MC CLARY**

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COMPUTER TECHNOLOGY

A Layman's Explanations

Bit: A word used to describe computers, as in "Our son's computer costs quite a bit."

Boot: What your friends give you because you spend too much time bragging about your computer skills.

Bug: What your eyes do after you stare at the tiny screen for more than five minutes. Also, what computer magazines do to you after they get you on their mailing lists.

Chips: The fattening, non-nutritional food computer users eat to avoid leaving their keyboard for meals.

Cursor: What you turn into when you can't get the computer to perform (or you lose power).

Dump: The place all your "former" hobbies end up after you have installed your computer.

Error: What you made when you first walked into a computer showroom, "just to look..."

Floppy: The condition of a constant computer user's stomach due to "lack of exercise" and a steady junk food diet.

Hardware: Tools, such as lawnmowers, rakes, and other heavy equipment that you haven't laid a hand on since getting your computer.

Menu: What you will never see again after buying a computer because you're too poor to eat in a restaurant.

Windows: What you "heave the computer out of" after you accidentally erase a program that took you three days to set (enter).

Time: Something the computer needs a steady supply of to gobble up, preferably yours.

Time Warp: What you unknowingly enter shortly after starting to compute.

Job: A major interference to computing; see Time. An evil necessity in order to feed the thing electricity and "pay the phone bills."

— *The Caller, January 1995*
Memphis, TN ✓

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A SHOT IN THE ARM

Ideas For Keeping Your Club

ALIVE



If you have ideas to help keep square dancing alive, please submit them to us so we can share them with other readers. Our address is 661 Middlefield Road, Salinas, CA 93906.

Can the population of square dancers be increased by 10 percent in three years? I suggest that it can, and in this article I will tell you how.

To do this we need new strategies and we need the tactics to carry out the new strategies. The new strategies will be outlined and the rational for the strategies will be given. The tactics needed to carry out the strategies will be outlined.

THE STRATEGIES ARE:

1. Square dancing through the Basic level, and maybe through the Mainstream level, will be free.

2. From day one, dance participants will be considered square dancers, not students. The emphasis shall be on having fun, not meeting a schedule or going to school. All dance sessions will progress at the rate that the participants are comfortable with.

3. The existing dress code will be encouraged but not required.

4. The existing codes regarding drinking, drugs and so forth, shall be strictly maintained.

Let me say right off, some of you out there will say, "Gerwin, are you off your rocker?" Maybe so, but consider the following. If we keep doing what we have been doing (actively, I believe) for the last ten years, what do you think will happen? Isn't it reasonable to assume that the square dancing population will continue on the same downward slide that it's been on for the last ten years? It takes something innovative to turn it around. So with that out of the way, let's continue on.

The key elements of the strategies in order of propriety are: free lessons, no schedules and relaxation of the dress code. Consider free lessons first. I think it was the razor manufacturers who first adopted the free marketing strategy. The concept was, give the customer a free razor. The customer received a razor blade holder and some razor blades. He uses his give-

A STRATEGY TO PROMOTE SQUARE DANCING

by Harry L. Gerwin
Silver Spring, Maryland

away razor, for a while. He runs out of blades. Now he buys razor blades for his blade holder for the next six to ten years. It worked like gang busters for the safety razor blade manufacturers. So this concept is not new. Even today you will see this strategy used. Look at the America On Line advertisement. They offered computer software and ten hours of on-line service absolutely free. This strategy works.

Next, no schedules, let's relax. Learning to square dance should be to have fun and fun alone. The working people fight schedules all day. The retired people have no need for a schedule. Kids, who need a schedule, want to go fast. Start with the first nighter concept. At each following dance, workshop new calls as appropriate to the rate of progress of the dancers. Each

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dance should be conducted so that at the end of the dance, each dancer thinks this is more fun, more enjoyable than any other thing he or she could be doing. That's how we beat the competition.

Next, consider a relaxation of the dress code. Some of today's dancers, maybe not many, object to the dress code. The young people, particularly boys, are not enamored by a dress code. Why not relax the code? Once they are seasoned dancers, dancing at the Mainstream level and up, is time enough to emphasize the dress code.

That sums up the strategies, now let's talk about tactics. First, some professional callers

probably won't like the idea of free lessons. Part of their income is from teaching and this strategy takes that away. To them I say, think it through. Give free lessons for six to eight months and you'll increase the number of square dancers available for your regular clubs five to fifteen percent. Is it worth it? Isn't it better than no classes at all?

Second, to teach calls at the Basic level, all you really need is the ability to communicate well. This talent is already available in school teachers, carpenters, lawyers, plumbers, doctors, factory workers and so forth. When I was sixteen in 1931, I called at square dances. I went to a few square dances, saw how they did it, and became a caller. In those days, nobody went to school to learn how to call. Again in 1990, a small seniors group who danced at the Basic level needed a caller. I filled in, no problem. My equipment was a boom box, some tapes and my square dancing experience, no microphone.

Volunteers can do this today. All the volunteer needs is a boom box and tapes with the right beat. How many times have you read in this magazine, some old timer tell about how he started his club with a group of friends in his basement? They did it then and we can do it now. The volunteer program would be promoted in the usual way—flyer, word of mouth and so on.

It would seem to me that professional callers would want to encourage this approach and be a mentor for a volunteer. Remember, many of these folks who get hooked on square dancing at the Basic level will want to move up to the Mainstream level and some day even higher. They then become the feeder group to the regular callers for the Mainstream and Plus clubs.

From a marketing standpoint, square dancing is a very, very good product. It is an activity that has the right moral compass. In my opinion, the value of it's moral compass to our society is greater than that of any other activity that I know of except religion. Isn't this strategy worth a try as a way to re-invent square dancing? ✓

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CALLERLAB is made up of a membership of more than 2,500 callers. There are six different types of **CALLERLAB** memberships. These are; Members, Gold Card Holders, Subscribers, Associate Licensees, and Apprentices.

Member

A **Member** is a caller who calls more than fifty dances or lessons each year for the past three years or more. To qualify to be a **Member** caller you must attend one convention. To maintain a **Member** status, each caller must continue to call fifty dances and lessons each year, and attend one convention every four years, every eight year for overseas callers.

Gold Card Member

The Gold Card is a lifetime membership that is presented by the Executive Committee to a **Member** for outstanding and meritorious service to CALLERLAB. There have been only seven Gold Cards given to Members in CALLERLAB. In alphabetical order these recipients are; Bill Davis, Herb Egender, Cal Golden, Lee Helsel, Arney Kronenberger, Bob Osgood, and Bob Van Antwerp.

Subscriber

A Subscriber is a caller who has called fifty or more dances or lessons for the past three years, but has not attended at CALLERLAB convention in the past four years.

Associate Licensees

Associate Licensees are callers who call less than fifty lessons or dances per year. These callers must have been calling for three years or more.

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These are usually newer callers, who have been calling for less than three years. They call less than fifty lessons or dances per year.

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Mack The Knife (Seurer)	TS
Can't Buy Me Love (Chico)	TS
A Day In Paradise (Daviau)*	TS/R

Phase III & IV (Intermediate)

Rain In Spain (Maisch)**	T
Annabelle (Kilner)	W
Carolina Moon (Rumble)	W
Nothin' Left Behind Us (Hannah)	C
It's Not The End Of The World (Speranzo/Mitchell)	R
The Great Pretender (Chico)	TS
I Like It, I Love It (Norris)	C/J/TS
Exactly Like You (Slater)**	FT
Watch Over Me Foxtrot (Goss)	FT
Desert Song (Leach)**	W

Phase V & VI (Advanced)

Wyoming Lullaby (Palmquist)**	W
I've Got My Eyes On You (Blackford)	B
Catch A Moonbeam (Casey)**	W
Paso Cadiz (Goss)**	?
Perfidia (Slater)	R
Dreamy Bolero (Blackford)	B
Cuban Pete (Slomcenski)	C

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Phase III

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Fascination (Crapo)
I'll Be The One (Jabour)
Tango Dideas (Meise)

Phase IV

A White Sport Coat (Lefeavers)
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Manuela (Rumble)
Rainbow Connection (Childers)
Woodchoppers Ball (Lawson)

Phase V

Amor Cha (Barton)
La Pura (Goss)
Sunflower (Tonks)

Phase VI

Fortuosity (Rother)
Tango Capricciso (Ward)
Sam's Song (Shawyer)

Participation from other states and countries would be greatly appreciated. Also, those people still sending your ROM notices to ASD, please send them to the new Pulse Poll editor at the address given, therefore diminishing delays in getting the information published.

Please send your Round of the Month selections to:

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P.O. Box 193, Hazelwood, MO 63042-0193
or call me at (314) 551-2033
and leave a message of what your ROMs are.

CALLERLAB VIEWPOINTS

What Do New Dancers Need?

By Nasser Shukayr

A healthy, active, growing square dance club must have new dancers. How can we get and keep them? The obvious answer is to "meet their needs." The word "needs" is all-purpose and ambiguous. Let's focus on what new dancers **need**, by being more specific.

First, new dancers need to be **recruited**! They can't become new dancers until they show up for a square dance class. We can get lots of people to try square dancing by **asking** lots of people. Have you ever asked someone to try square dancing and their reply was "NO"? This happens to all of us. Even when someone says "NO," you are still a winner for having asked. Not everyone will say "YES." For every YES you first have to hear NO a certain number of times. Each time someone says "NO," you are that much closer to an eventual YES.

How often do we see a burst of recruiting just before the annual start of lessons? We need to recruit constantly by asking people to try square dancing. The best way to get new dancers is to ask people to become new dancers.

Our non-committal phrase "Let's meet the needs of new dancers" is now more specific: "Let's recruit new dancers!"

What else do new dancers need? They need to be **accepted** into square dancing. Fun, enthusiasm and excitement make brand-new beginners glad that they started square dancing. Let new dancers know, beyond all doubt, that they are **welcome** in the activity. Show them their long-held misconceptions about square dancing are false, and square dancing is indeed a modern form of recreation. Take a sincere interest in these people, find out how they are similar or different from you, and appreciate these people for the unique folks and future dancers they really are.

Instead of "Let's meet their needs," a more specific strategy might be "Let's recruit new dancers and accept them!"

What else do new dancers need? They need to be **entertained**! With hundreds of recreational choices available today, people aren't going to stay around very long unless they think they made a wise choice. Fine-tuning every last

THE INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

detail of how we show and sell square dancing requires effort. It's worth the effort, because the least little flaw in our presentation can make a new dancer decide to seek their recreation elsewhere.

Entertainment is just another form of communication. Entertainers must have "stage presence," and this is merely a wide circle of communication. Give each dancer the feeling they are inside your circle of communication. Practice communicating directly with the #3 lady in the farthest square to widen your circle. Don't do hard-driving songs all night. Occasionally, throw in a slow relaxer for contrast and dancer enjoyment. No matter how carefully you prepare your presentation, sometimes you'll find that the dancers just don't seem to be having an exceptionally fun time during a tip—"Let the good times roll," by slightly prolonging that tip.

They came to **dance**, not to stand around listening to instruction. Watch for a teach being too long. Occasionally, you may feel that new dancers want variety. Remember that square dancing is **new** to them, and often when we think the dancers are bored, it's the caller who is in fact looking for variety. Therefore, try not to provide **all** the variety by the use of choreography. There are other ways. Variety in formations, ladies' choice, theme nights, guest callers, variety in singing calls and so forth.

"Let's meet their needs" is now refined to say, "Let's **recruit** new dancers, **accept** them and **entertain** them!"

What else do new dancers need? They need to be taught to square dance! Perhaps the most efficient way to teach new dancers is the "10+10" type of plan where lessons start several times per year. In this plan, new dancers receive constant refresher courses as they progress through the calls. Contact the CALLERLAB office for more information on the Multicycle Lesson Plan.

A picture is worth a thousand words. Use demos when teaching instead of verbally explaining all the calls. After presenting a new call, ask if there are any questions, and after answering each question, ask if there are any

more. If you ever find yourself in a tip where for unknown reasons the new dancers simply aren't getting it, that tip is a candidate to be cut short. And when everything is going just right, the tip can be prolonged.

Instead of "Let's meet their needs," we can now say, "Let's **recruit** new dancers, **accept** them, **entertain** them and **teach** them!"

New dancers need a feeling of **success!** They're already apprehensive from the beginning. Any fool can break down squares—the master keeps them all dancing. Give new dancers lots of encouragement and patience. I have yet to meet a square dancer who refuses to learn

a new call. If the new dancers aren't getting it, there's almost always another way to present the call. Perhaps the music is simply playing too fast. In any case, make completely sure they all succeed on the last song of each evening. This leaves them wanting to come back next week.

Let's **recruit** new dancers, **accept** them, **entertain** them, **teach** them and help them **succeed!**

Editor's note: Last month's "Viewpoints" was written by Nasser Shukayr, not Mike Seastrom. Our apologies to Nasser. ✓

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What's Going On In Square Dancing

CALIFORNIA HERE WE COME RIGHT BACK WHERE WE STARTED FROM

That's right, and it will happen in 2001. Associated Square Dancers, California, was successful in winning the bid for the 50th National Square Dance Convention in 2001 to be held right here in California. The first national was held in California as was the 25th, so we are really excited that the 50th will be here in Anaheim, California. We want all dancers to know there are big plans being made and we'll be ready with an outstanding convention. We accept this bid on behalf of ALL CALIFORNIA DANCERS and hope they will support it.

The Early Bird GOLD Certificates are available now for \$25. These are very impressive and we're sure you will want one as a souvenir.

There is so much to do in California, you'll want to be sure you have extra time to see as much of our GOLDEN state as possible from the sea shores to the mountains.

For any information you might need, please contact chairpersons Bob and Rita Byram, 3353 Myrtle Avenue, Signal Hill, CA 90807; Phone: (310) 426-8490.

INTERNATIONAL ASSEMBLY OF "TRUSTEES" OF THE SQUARE DANCE ACTIVITY

Who Are You Training To Take Your Place?

When LEGACY was conceived in 1973, it was envisioned as a service-leadership-oriented organization dedicated to the development of better communication among the many facets of the square dance activity. Leadership training was, and still is, one of the main concerns.

Since its founding, LEGACY has been instrumental in encouraging the development of leadership training at local, state and national levels. To service this need in our activity, LEGACY has developed a Mini-LEGACY

program concentrating on leadership training and needs as well as other related concerns.

A Mini-LEGACY can be of any length—from half an hour to a full weekend. One may cover a wide variety of topics and concerns. Many of the LEGACY trustees have been involved in these activities. Some areas call them Leadership Seminars or Mini-LEGACY, such as Washington State, Alabama, Ohio, Georgia, St. Louis Federation and New England. Others use acronyms such as Northern New Jersey's LUST, Indiana's ETC, Kentuckiana's LETS, Wisconsin's ECCO, Northwest Indiana's EARS, Utah's COOL, Delaware Foundation's DIET, Southwest Florida's HELP, TIME in Illinois or RFD in Norfolk, Virginia. Nebraska entitles theirs a Prairie Conclave, while others are biennial. Wisconsin's is every 18 months.

An hour (or less) session is usually for everyone present and covers just one topic. Many day-long events include a meal where attendees can continue discussions. Frequently, day-long sessions end with evening dances. Often, longer Mini-LEGACYs begin and end with group sessions, scheduling two or more separate, concurrent sessions on topics pertinent to the local area and the square dance activity. Couples are encouraged to attend different sessions. Sometimes a keynote speaker is asked to lead the opening session. At the closing, all attendees gather to hear brief reports that include highlights of each session.

LEGACY publishes an excellent booklet *Programming Mini-LEGACYs*, which is available from the LEGACY office. This includes helpful hints on planning and organizing an event as well as a section on material, which might be used for program content. LEGACY trustees are always available to assist an area in organizing a Mini-LEGACY or Leadership Conference. Contact the Mini-LEGACY chairpersons Doc and Peg Tirell at PO Box 37, Lower Waterford, VT 05848-0037, or Jim and Peggy

Segraves at 8913 Seaton Drive, Huntsville, AL 35802.

CCCA TO BE FACILITATOR OF EDUCATIONAL MATERIALS

Paul Moore, chairman of the California Contra Callers Association (CCCA), has announced that the CCCA will become a facilitator of educational materials for those who are, or wish to become contra dance callers.

The CCCA has in the past produced "An Introduction to Contra Dancing" with Mike Seastrom, an educational video for contra dancing and calling.

Currently, or soon to be available, is a text on calling contra dances and special "contra-length" recordings of several popular tunes. A "contra-length" recording provides additional repeats of the melody of a tune and will be available on tape cassettes only.

Information about these items may be obtained by addressing the CCCA at 43 Diamond

St., Brea, CA 92621, or at the Internet E-Mail address: contracallers@lightside.com

California Contra Callers Association, Ron Johnson, La Verne, California

CONTRALAB 1997 SCHOLARSHIP

CONTRALAB, the International Association of Contra Callers, is pleased to announce its 1997 scholarship. The \$200 scholarship is for a member of CONTRALAB to attend the CONTRALAB meeting (which is held the day before the National Square Dance Convention), along with several other educational activities at the convention, which will improve the skills of the recipient in calling contra dances, or otherwise help in the promotion of contra dancing.

Any dance leader who is not currently a member of CONTRALAB may join and therefore be eligible for the scholarship. To apply, please contact Paul Moore, PO BOX 897, Running Springs, CA 92382; Phone: (909) 867-5366. ✓

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Rhyme Time

The following was sent to us through the Internet by a member of the Swingin' Stars (AMANDA528@aol.com) of Cassville, Mo. "At our graduation dance this poem was written by a student, Mark Meadows, as a gift for the club caller, Bob Loyd, who is also a chicken farmer. We thought it was such a thoughtful gift, we wanted to share it with you."

Fred and Mark Learn to Square Dance

By Mark Meadows

If a young man wants to learn to dance
He shouldn't leave it to luck or chance.
If he wants to dance and he isn't a fool
He'll pay his dues and go to school.

Now teacher Bob as Caller Bob,
And that's the same as Farmer Bob.
At night he calls at the local dance;
But by day he runs a chicken ranch.

About sundown, since he was a youth,
Bob steps inside of a telephone booth
And comes out slimmer and a little taller
And all dressed up like a square dance caller.

Why Fred and Mark want to do-sa-do
They just won't say, so we'll never know;
But both enrolled in Bob's dance classes,
And they took along their pretty lasses.

Nobody thought there was a chance
Bob could teach Fred Whisenhunt to dance;
But there's old Fred kickin' up his heel.
That's not square dance! It's Virginia reel!

Mark thought that he was full of grace
And would learn to dance at a very fast pace.

He thought that he would "knock 'em dead."
But he's only a little bit better than Fred.

When Mark was dancing at Holiday Island
He saw some people pointin' and smilin'.
He thought his dance needed correction
Till he saw they were looking in Fred's direction.

When men folk do the jumps and jives
They need to rely on help from wives.
Judy would like to keep Mark straight,
But she always arrives a little too late.

Jean wants her Fred to be Fred Astaire
But he slips in mistakes when she isn't there.

By using wives and angels as tools
Both men are out there dancing like fools.

How Bob taught this pair to cut the rug
Is a question that causes some to shrug;
A lot of teachers in a lot of places
Turned and ran at the sight of their faces.

There's a rumor down at Siloam Springs
Of a chicken flock that twirls and swings.
To get Fred and Mark to dancin' and kickin'
It took someone who could teach a chicken! ✓



DATeline

The numbers before the states are the month and day of the activity.

If you would like to list a festival, convention or other special dance (*two days or longer*) in a future issue, please contact the ASD office, or send us a flyer with information of the event.

Please be sure to include a contact person.

FUTURE NATIONAL S/D CONVENTIONS

- 1997 (46th)-Orlando, Florida
- 1998 (47th)-Charlotte, South Carolina
- 1999 (48th)-Indianapolis, Indiana
- 2000 (49th)-Baltimore, Maryland
- 2001 (50th)-Anaheim, California

1996 OCTOBER

1004-CALIFORNIA-Annual Fun Festival, October 4, 5 & 6, Grape Festival Fairgrounds, Lodi, CA. Info: Susan Harris, 19130 El Cerrito Way, Watsonville, CA 95076-9121; (408)726-7053; FAX: (408)726-7068.

1004-KENTUCKY-10th Mid America S/D Jamboree, October 4 & 5, Kentucky Fair & Exposition Center, Louisville, KY. P&B Guenther, B&L Vanatta, K.Rippeto & others. Info: Greg Smith, 13 Barrington Rd., Nitro, WV 25143; (304)776-0322.

1004-NEVADA-Annual International Anniversary, October 4 & 5, Las Vegas, NV. Info: Susan Harris, 19130 El Cerrito Way, Watsonville, CA 95076-9121; (408)726-7053; FAX: (408)726-7068.

1004-VERMONT-Central Vermont Sqs. 33rd Annual Fall Foliage Frolic, October 4 & 5, Barre Town Elementary School, Barre, VT. Plus, Advanced & C-1 levels. Callers D.Towry, A.Monty; Cuer C.Hartmann. Info: Margy Bolus, (802)485-6739.

1011-ALABAMA-37th Annual Peanut Festival Dance, October 11 & 12, The Dothan Civic Center, Dothan, AL. Callers B.Allison, T.DeGeorge; Cuers J&B Pierce. Info: The Goober Gamboleers, Inc., PO Box 1976, Dothan, AL.

1011-TENNESSEE-Chattanooga Choo Choo Sq & RD Festival, October 11 & 12, Convention & Trade Center, Chattanooga, TN. Callers L.Letson, E.Sheffield; Cuers E&G Kilner, Line dancing, too. Info: Travis Jordan (423)855-4494 or Ray & Jimmie Robinson (423)842-1358.

1011-WASHINGTON-Autumn Leaf Dance Festival, Buds & Blossoms 11th Anniversary, October 11, 12 & 13, Icicle River Middle School, 10195 Titus Rd., Leavenworth, WA. Callers I.Pettersson, S.Sidholm; Cuers R&V Walz. Info: Myrna Gott, 1531 Millerdale, Wenatchee, WA 98801; (509)662-8207.

1018-ALABAMA-October 18 & 19, Shelton State College, Community Rm., Tuscaloosa, AL. Caller T.Roper; Lines K&J Paterson. Info: (205)553-3596.

1018-AUSTRALIA-Armidale Festival, October 18, 19 & 20, Australia. Info: Narelle Williams, 972 Rockvale Rd., Armidale NSW 2350; PH: (067)75 1707.

1018-CALIFORNIA-22nd Annual All States S/D Weekend, October 18 & 19, 29 Palms High School, Mesquite Springs & Wildcat Way, CA. Callers P.Moore, L.Johnson; Cuer A.Nornburg. Info: (619)367-3917 or (619)365-8236.

1018-INDIANA-7th Indiana S/D Convention, October 18, 19 & 20, Horizon Convention Center, Muncie/Delaware County, IN. Info: Obee Habbs, 3708 W SR128, Frankton, IN 46044-9303; (317)754-3248.

1018-LOUISIANA-Red River Rounders Halloween Ball (Phase III-VI), October 18 & 19 Bossier, LA. Info: Mary Hawkins, 8311 Greenleaf Lane, Shreveport, LA 71108; (318)686-8422.

1018-MICHIGAN-Mackinac Island Fall Fest, October 18, 19 & 20, Mission Point Resort, Mackinac Island, MI. Callers D.Walker, D.Coe; Cuers M.Bayer, C&M Hicks. Info: Dave Walker, 10320 Center Rd., Fenton, MI 48430; (810)750-0774.

1018-MISSOURI-37th Annual Mo. State Sq. & RD, October 18, 19 & 20, Show-Me Center, Cape Girardeau, MO. Callers Big Enis & Little Enis, K.Jarvis, W.Dyer; Cuers B&Y Madison. Info: Gene & Evelyn Moore, Chairpersons, 1304 Maggie Ct., Bonne Terre, MO 63628; (573)562-7443, or Abe & Ellie Lathan, Co-Chairpersons, 705 e. Walnut, Deslodge, MO 63601; (573)431-1335.

1018-NEBRASKA-Prairie Conclave XI, October 18, 19 & 20, Interstate Holiday Inn, Grand Island, NE, Interstate I-80 & Hwy 281. No contact provided.

1018-NEW MEXICO-Zia Fest, October 18 & 19, Bloomfield High School Old Gym, Bloomfield, N.M. Caller B.Fisk. Info: Robert & Helen Martin, (505)632-9396.

1018-TEXAS-1st Annual Octoberfest, October 18 & 19, Convention Center, New Braunfels, TX. Callers K.Bower, W.Driver, G.Shoemake; Cuers B&J Graham. Info: Clea Hoffpauir, (210)651-9566 or Gary Shoemake, (423)453-9382.

1018-TEXAS-Rambling Roses S/D Club's 24th S/D Festival, October 18 & 19, Tyler, TX. Callers N.Shukayr, R.Marriner; Cuers H&L Neely. Info: Jerry & Betty Smith, (903)842-3887.

1018-VERMONT-Tumbling Leaves Festival, October 18, 19 & 20, Bennington College, Bennington, VT. Callers B.Harrison, R.Bates, C.Brodeur, T.Crawford, J.Pulaski; Cuers R&J Collipi, E&I Mindlin. Info: Cliff Brodeur, PO Box 914, Pittsfield, MA 01202; (413)443-3060.

1025-CALIFORNIA-Annual Harvest Hoe-down, October 25, 26 & 27, Sutter County Fairgrounds, Yuba City, CA. Info: Susan Harris, 19130 El Cerrito Way, Watsonville, CA 95076-9121; (408)726-7053; FAX: (408)726-7068.

1025-OHIO-Splendor of Fall, October 25 & 26, Atwood Lake Resort, Delroy, OH. D&P Winter, J.Biggerstaff, K.Rippetto. Info: Greg Smith, 13 Barrington Rd., Nitro, WV 25143; (304)776-0322.

1025-TENNESSEE-Dancing in the Smokies, October 25, 26 & 27, English Mt. Retreat, Sevierville, TN. Callers G.Lavender, N.Redwanz; Cuers J&M Pritchett. Info: (800)633-1281.

NOVEMBER

1101-CALIFORNIA-Annual Fiesta de la Quadrilla, November 1, 2 & 3, Balboa Park, San Diego, CA. Info: Susan Harris, 19130 El Cerrito Way, Watsonville, CA 95076-9121; (408)726-7053; FAX: (408)726-7068.

1101-FLORIDA-A-2 Weekend, November 1, 2 & 3, Kenilworth Lodge, Sebring, FL. Callers G.Zeno, R.Bates; Rounds with Carolyn. Info: Red Bates, Box 7704, North Port, FL 34287; (941)423-7143.

1101-FLORIDA-Emerald Coast Fall Fling, November 1 & 2, Pasarda Hall, F. Walton Beach, FL. Callers K.Bower, G.Shoemake; Cuers C&N Sample. Info: Ron Giordano, (904)862-5896 or Gary Shoemake, (423)453-9382.

1101-GEORGIA-3rd Annual Fawl Bawl, November 1 & 2, Georgia National Fairgrounds & Agricenter, I-75 and Larry Walker Parkway (Exit 42), Perry, GA. Info: Carolyn & Bill McVey, (770)993-7927.

1101-INDIANA-7th Annual French Lick Springs Frolic, November 1 & 2, French Lick, IN. Info: Kenny & Patricia Jarvis, (502)955-8341 or Wes & Judy Dyer, (502)447-6189.

1101-INDIANA-Potawatomi Inn Dance Weekend (Plus), November 1, 2 & 3, located on I-69, 1/2 mile south of Indiana Turnpike (I-90) in Pokagon State Park, near Angola, IN. Callers C.Whitaker, B.Peterson; Cuers the Chesneys. Info: Bill Peterson, 30230 Oakview, Livonia, MI 48154; (313)425-8447.

1101-SOUTH DAKOTA-Sioux Empire Hoe-down XVI, November 1 & 2, Sioux Falls, SD. Callers S.Mith, J.Junck, S.Greer; Cuers R&D Slocum, R.Raasch. Info: Connie & Ray Luke, 921 S. Prairie, Sioux Falls, SD 57104, (605)336-7745.

1101-TENNESSEE-November 1 & 2, Pickwick State Park, TN. Callers M.Letson, T.Roper; Lines N&J Hydrick. Info: (205)383-7585.

1108-CALIFORNIA-26th Annual Napa Valley Grape Festival, November 8, 9 & 10, Napa Town & Country Fairgrounds, Napa, CA. Callers B.Baier, K.Garvey, D.Nordbye, J.Saltel; Cuers S&C Parker; CW J&T Arrouzet. Info: Nancy Wolfe, (707)255-4634.

1115-CALIFORNIA-S.C.V.S.D.A 40th Annual Jubilee, November 15 & 16, Watsonville Fairgrounds, Watsonville, CA. Callers B.Fisk, J.Saltel; local RD cuers & our top 10 callers. Info: Sue Harris, 19130 El Cerrito Way, Watsonville, CA 95076-9121; (408)726-7053; FAX: (408)726-7068; or Babe Sandau, PO Box 700613, San Jose, CA 95170-0613; (408)996-3311; FAX: (408)252-9662.

1115-CONNECTICUT-Mystic Adventure, Plus Level Weekend, November 15, 16 & 17, Callers R.Bates, C.Brodeur; Cuers R&J Collipi. Info: Red Bates, (413)786-0212.

1115-TENNESSEE-November 15, 16 & 17, Riverside Motor Lodge, Gatlinburg, TN. Callers T.Roper, B.Allison; Cuers J&M Ray. Info: (912)474-9964.

1129-TEXAS-36th Annual Dallas/Fort Worth Harvest Holiday RD Festival, November 29, 30 & December 1, Ramada Hotel Market Center, 1055 Regal Row, Dallas, TX. Featuring Brent & Mickey Moore. Info: Bill Rackley & Jo Ann Redden, 6615 Vanderbilt Ave., Dallas, TX 75214; (214)824-0861.

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DECEMBER

1228-SOUTH CAROLINA-Holiday RD Ball, December 28-31, Landmark Resort Hotel, Myrtle Beach, SC. Rounds by W&B Blackford, C&L Lovelace, J&B Pierce. Info: Barbara Harrelson, 1604 Grays Inn Rd., Columbia, SC 29210; PH: (803)731-4885; FAX: (803)750-7222.

1997

JANUARY

0110-TENNESSEE-Pickwick Jamboree, January 10 & 11, 1997, Pickwick Dam (Counce), TN. Callers M.Letson, J.Hydrick; Lines N.Hydrick. Info (205)883-7869.

0117-ALABAMA-January Jamboree, January 17 & 18, 1997, Joe Wheeler Resort, Rogersville, AL. Callers P.Marcum, L.Letson; Cuers B&G Pinkston. Info: (615)889-6238.

0123-FLORIDA-21st Annual Florida Sunshine Festival, January 23, 24 & 25, 1997, Lakeland Civic Center, Lakeland, FL. Various callers & cuers. Info: John & Linda Saunders, 101 Cedar Dunes, New Smyrna Beach, FL 32169; (904)428-1496.

0124-LOUISIANA-January Jewels, January 24 & 25, 1997, Shreveport, LA. Phase II, III & some IV. "A Gem of a Weekend for New and Not-So-New Fun-Loving Round Dancers." Info: M. Hawkins (318)686-8422, M. Buck (318)689-1879, or K. Woodward (318)687-3383.

0128-HAWAII-32nd Annual Aloha Convention, January 23, 24 & 25, 1997, Waikiki, HI. Caller R.Booimon. Info: Ron & Wendi Booiman; 1-800-946-0091 or Chairperson Anne Forbes, 549-D Keolu Dr., Kailua, HI 96734-3952.

FEBRUARY

0215-INDIANA-February 14, 15 & 16, 1997, Executive Inn Convention Center, Vincennes, IN. Callers T.Roper, P.Marcum; Cuer N.Carver. Info: (618)962-3102.

0221-ALABAMA-37th Annual Dixie Jamboree, February 21 & 22, 1997, MASDA Center, Montgomery, AL. Caller T.Roper; Cuers L&B Van Atta. Info: Betty J. Cline, 906 S. Perry St., Montgomery, AL 36104; (334)834-4195; FAX (334)262-2167, or PO Box 11506, Montgomery, AL 36111.

0221-UTAH-Swing Into Spring Square Dance, February 21 & 22, 1997, Helen M. Knight School, Moab, Utah. Callers S.Smith, R.Berry; Cuers P&W McBride. Info: Richard Berry, 559 Bowen Dr., Moab, UT 84532; (801)259-5637.

0226-COLORADO-3rd Annual Int'l Women's S/D Convention, February 26-March 2, 1997, Denver, CO. Mainstream-C1. A.Uebelacker, S.Bryant, D.Dnali. Women's Callers Seminar on Wed. & Thurs. with a caller's dance Thurs. night. Friday tour to gambling mountain town & Hot Springs. Sunday open to all dancers. Info: send S.A.S.E. to Sugar & Spice Sister Squares, PO Box 480122, Denver, CO 80248; or call (303)433-4948.

MARCH

0307-TEXAS-45th Houston Round Dance Festival, March 7, 8 & 9, 1997, Brazos Center, Bryan, TX. Featuring P&B Barton with 14,000 sq. ft. hardwood floor. Info: Bill & Nancy Beaton, 215 Kilts Dr., Houston, TX 77024; (713)468-0616.

0321-LOUISIANA-28th Annual Convention, March 21 & 22, 1997, Heymann Performing Arts & Convention Center, 1373 South College Rd., Lafayette, LA. Caller L.Letson; Cuers B&M Buck. Info: Bob & Rosalind Landry; (318)896-9717.

APRIL

0410-SOUTH CAROLINA-Myrtle Beach Ball, April 10, 11 & 12, 1997, Convention Center, 21st Ave. & Oak St., Myrtle Beach, SC. Info: Barbara Harrelson, 1604 Grays Inn Rd., Columbia, SC 29210; (803)731-4885, or FAX: (803)750-7222.

0411-ALABAMA-44th Alabama Jubilee, April 11 & 12, Birmingham S/D Association, Zamora Temple, Birmingham, AL. Caller E.Sheffield Jr.; Cuers J&B Pierce. Info: (205)467-7129.

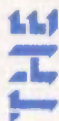
MAY

0508-CANADA-36th International Sq & RD Convention, May 8, 9 & 10, 1997, McMaster University, Hamilton, Ontario, Canada. Callers S.Bryant, G.Brown, T.Crawford, A.Uebelacker, J.Priest, K.Van Vliet; Cuers W&B Blackford, R&R Rumble. Info: Veda Goodman, 95 Guildford Crescent, Brampton, ON L6S 3K2.

AUGUST

0816-MICHIGAN-36th Michigan State Sq & RD Convention, August 15, 16 & 17, 1997, Battle Creek, MI. Info: Fred & Netty Wellman, 2812 Buglers Way, E. Lansing, MI 48823; (517)351-5603; FAX: (517)351-3147, or Lloyd & Linda Catey (517)645-7417.

0829-GERMANY-First European Convention, August 29, 30 & 31, 1997, Hochheim, Deutschland, Germany. Dancing in four halls; numerous callers & cuers; RD Levels II-VI. Organized by EAASDC (European Assoc. of American S/D Clubs), assisted by S/D club of the Rhein-Main area. Info: Harald Heinz, Hintergasse 60, D-65239 Hochheim; Ph: +49-6146-6505; FAX: +49-6146-7800; E-mail: CHECKOVER@AOL.COM.



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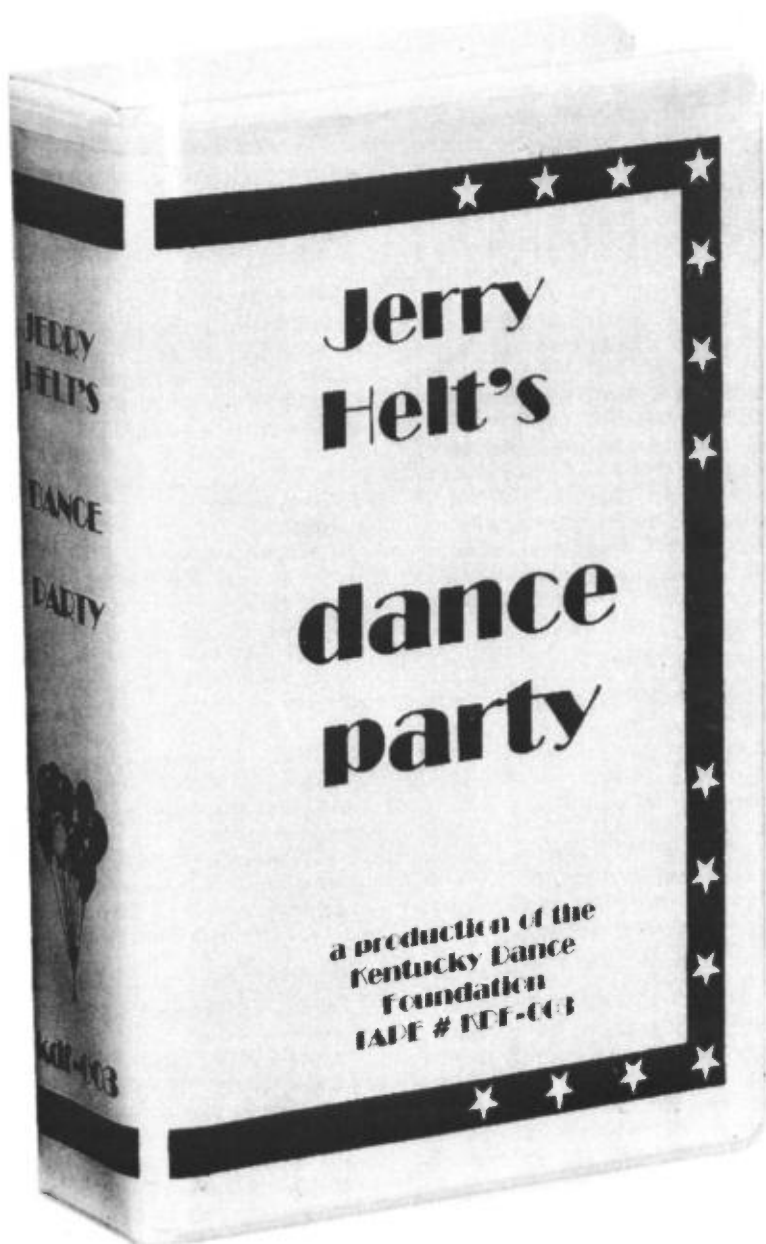
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